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Theo. L. De Vinne & Co.

PLAYS OF THE PRESENT

BY

JOHN BOUVÉ CLAPP

AND

EDWIN FRANCIS EDGETT



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PREFACE AND REVIEW

THE first series of fifteen books issued by the Dunlap Society from 1886 to 1891 was suspended in the latter year, owing to the lamented loss of some of its most earnest workers and to onerous duties in other fields of literature preventing the labors of others. It was found impossible to replace Edwin Booth, Thomas J. McKee, Harry Edwards, Brander Matthews, Laurence Hutton, John H. V. Arnold, and William Carey.

The second series also exhausted its most active laborers and closed with the past year, having issued the same number of volumes between the years 1896 and 1901, leaving in the careful hands of Treasurer Daniel Frohman a goodly balance in cash received from subscribers, sales of back numbers, etc., which has been expended, by general desire, in the present "extra volume."

For this, a fitting appendix to the valuable set of "Players of the Present," by the same authors, we are indebted to the laborious care of John Bouvé Clapp and Edwin Francis Edgett, to whom,

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with William Winter, William L. Keese, and other well-known writers, the society is under serious obligations.

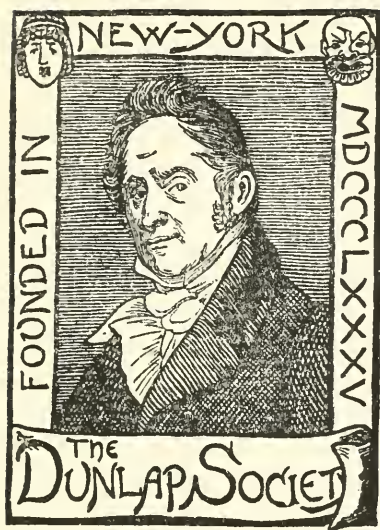
Neither in the "Players" nor the "Plays" has any invidious distinction been made, nor any attempt to criticize or eulogize the authors or actors, the intention being simply to give such accessible biographies or accounts as will be of service for their accuracy and of interest to the members.

This volume has grown largely through researches among play-bills and books in the preparation of newspaper notices of the various plays that have been seen on the American stage during the last half century. It was originally intended to include such plays as "Uncle Tom's Cabin," "Camille," "Don Caesar de Bazan," "East Lynne," and others which even at present are frequently repeated, but comprehensive accounts of them would have far outrun the limits of the present volume. This will be seen by referring to the articles within describing "Caste" and "Still Waters Run Deep," which, even in their final shape, are as brief as possible. No attempt at a complete record of plays has been undertaken, for such a plan would require dozens of volumes of this size.

These limitations also preclude the possibility of mentioning many plays of the present day, such as "The Lost Paradise," "D'Arcy of the Guards," "Charley's Aunt," "Madame Sans Gêne," "Shore Acres," and "Lovers' Lane."

It is hoped that the selection, limited as it necessarily is, will be found interesting, and the thirty-four character portraits, artotyped by the Bierstadt process, acceptable to the members of the Dunlap Society.

DOUGLAS TAYLOR.



Plays of the Present.

THE ADVENTURE OF LADY URSULA, a romantic comedy in four acts by Anthony Hope, was produced by Edward H. Sothorn at the Broad Street Theatre, Philadelphia, on December 6, 1897. The cast :

<i>Sir George Sylvester</i>	E. H. SOTHERN.
<i>The Earl of Hassenden</i>	ROYDON ERLYNNE.
<i>The Rev. Mr. Blimboe</i>	OWEN FAWCETT.
<i>Mr. Dent</i>	MORTON SELTEN.
<i>Mr. Castleton</i>	ARTHUR R. LAWRENCE.
<i>Mr. Robert Clifford</i>	MARSHALL STEDMAN.
<i>Mr. Ward</i>	DANIEL JARRETT.
<i>Mr. Devereux</i>	GEORGE E. BRYANT.
<i>Quilton</i>	ROWLAND BUCKSTONE.
<i>Mills</i>	C. P. FLOCKTON.
<i>Servant</i>	JOHN J. COLLINS.
<i>Footman</i>	NORMAN PARR.
<i>Miss Dorothy Fenton</i>	REBECCA WARREN.
<i>Mrs. Fenton</i>	KATE PATTISON-SELTEN.
<i>The Lady Ursula Barrington</i> ...	VIRGINIA HARNED.

The essence of "The Adventure of Lady Ursula" is purely romantic, its story entrancingly interesting, and the manner of telling as logical as it is amusing. Its plot deals with the romantic esca-

pade of a young lady of fashion in the early part of the eighteenth century, its scene is laid in London, and the time of the action is condensed within the hours of four o'clock in the afternoon of an October day and one o'clock the next morning. The important characters are two in number—*Lady Ursula Barrington* and *Sir George Sylvester*—and they carry the entire burden of the play on their shoulders. There is no underplot; the action moves swiftly and steadily toward a single goal; the interest is sustained and the suspense active until the fall of the final curtain. Two of the classic unities—the two most important ones, be it noted—are preserved, and to that fact is due the intensity of the story and the rapidity of the action.

During the remainder of the season of 1897-1898 "The Adventure of Lady Ursula" was played in Boston, Chicago, Washington, and other leading theatrical centres. It did not reach New York until September 1, 1898, when, at the Lyceum Theatre, Mr. Sothern began his annual metropolitan engagement, the cast being identical with that of the opening performance in Philadelphia.

At the Duke of York's Theatre, on October 11, 1898, "The Adventure of Lady Ursula" was played for the first time in London, Herbert Waring appearing as *Sir George Sylvester* and Evelyn Millard as *Lady Ursula Barrington*. It was as well received in England as in this country, and has been frequently revived.



VIRGINIA HARNED.
As Lady Ursula.

L'AIGLON, a drama in six acts by Edmond Rostand, was produced at the Théâtre Sarah Bernhardt in Paris on March 15, 1900, with Bernhardt in the title rôle, Guitry as *Flambeau*, Calmettes as *Metternich*, and Maria Legault as *Marie Louise*. The American rights were immediately secured by Charles Frohman, a translation was made by Louis N. Parker, and the first performance in America was given at the Academy of Music, Baltimore, on October 15, 1900, with Maude Adams in the title rôle, J. H. Gilmour as *Flambeau*, Edwin Arden as *Metternich*, and Ida Waterman as *Marie Louise*. It opened in New York at the Knickerbocker Theatre on October 22, 1900, and was performed there and in other American cities throughout the season of 1900-1901. The first performance of the original version in this country was given at the Garden Theatre, New York, November 26, 1900, with Bernhardt in the title rôle, Coquelin as *Flambeau*, Desjardins as *Metternich*, and Madame Mea as *Marie Louise*. This was the beginning of the American starring tour of these celebrated French players, and "L'Aiglon" formed a prominent part of their repertory in New York and other cities.

THE AMAZONS, a farcical romance in three acts by Arthur W. Pinero, was produced at the Royal Court Theatre, London, March 7, 1893, under the management of Arthur Chudleigh, the cast being as follows:

<i>Galfred, Earl of Tweenwayes</i>	WEEDON GROSSMITH.
<i>Barrington, Viscount Litterly</i>	FREDERICK KERR.
<i>André, Count de Grival</i>	MR. ELLIOTT.
<i>Rev. Roger Minchin</i>	J. BEAUCHAMP.
<i>Fitton</i>	W. QUINTON.
<i>Youatt</i>	COMPTON COUTTS.
<i>Orts</i>	R. NAINBY.
<i>Miriam, Marchioness of Castlejor-</i> <i>dan</i>	ROSE LECLERCQ.
<i>Lady Noeline Belturbet</i>	LILY HANBURY.
<i>Lady Wilhelmina Belturbet</i>	ELLALINE TERRISS.
<i>Lady Thomasin Belturbet</i>	PATTIE BROWNE.
<i>"Sergeant" Shuter</i>	MARIANNE CALDWELL.

Although "The Amazons" preceded "The Second Mrs. Tanqueray" on the stage by over two months, it was really a later work, and was written by Mr. Pinero simply to indulge a playful fancy after his more serious efforts with the problem drama. "The Amazons" ran at the Royal Court Theatre until July 8, 1893, when one hundred and eleven performances had been given, a record, however, which does not equal the achievements of "The Magistrate," "The Schoolmistress," or "Dandy Dick." It was performed for the first time in America at the Lyceum Theatre, New York, under the management of Daniel Frohman, on February 19, 1894, and ran there for a period of over four months, the cast being:

<i>Galfred, Earl of Tweenwayes</i> ..	FERDINAND GOTTSCHALK.
<i>Barrington, Viscount Litterly</i> ..	HERBERT KELCEY.
<i>André, Count de Grival</i>	FRITZ WILLIAMS.
<i>Rev. Roger Minchin</i>	CHARLES WALCOT.
<i>Fitton</i>	ERNEST TARLETON.
<i>Youatt</i>	HOWARD MORGAN.

<i>Orts</i>	ROBERT WEED.
<i>Miriam, Marchioness of Castle-</i> <i>jordan</i>	MRS. CHARLES WALCOT.
<i>Lady Noeline Belturbet</i>	GEORGIA CAYVAN.
<i>Lady Wilhelmina Belturbet</i>	KATHARINE FLORENCE.
<i>Lady Thomasin Belturbet</i>	BESSIE TYREE.
<i>"Sergeant" Shuter</i>	MRS. THOMAS WHIFFEN.

The following season "The Amazons" was acted in the leading theatres of the United States by the Lyceum Company, for a part of the time Isabel Irving replacing Georgia Cayvan in the character of *Lady Noeline*. Another company, under the management of Charles Frohman, was organized to satisfy the public demand for Mr. Pinero's play during the winter of 1894-1895, and appeared in various American cities. The cast included Maude Odell as *Lady Noeline*, Elaine Eillson as *Lady Wilhelmina*, and Johnstone Bennett as *Lady Thomasin*. Since then "The Amazons" has been played at intervals in the English provinces, in Australia, and in America.

THE AMBASSADOR, a comedy in four acts by John Oliver Hobbes, was produced at the St. James Theatre, London, on June 2, 1898, with the following cast of characters:

<i>Lord St. Orbyn</i>	GEORGE ALEXANDER.
<i>Sir William Beauvedere</i>	H. B. IRVING.
<i>Vivian Beauvedere</i>	H. V. ESMOND.
<i>Major Hugo Lascelles</i>	FRED TERRY.
<i>Sir Charles de Lorme, G.C.S.I.</i>	ARTHUR ROYSTON.
<i>Lord Lavensthorpe</i>	BERTRAM WALLIS.

<i>Lady Beauvedere</i>	VIOLET VANBRUGH.
<i>Juliet Gainsborough</i>	FAY DAVIS.
<i>Alice Gainsborough</i>	MISS W. DOLAN.
<i>Lady Gwendolene Marleaze</i>	HILDA RIVERS.
<i>The Princess Vendramini</i>	MISS GRANVILLE.
<i>The Duchess of Hampshire</i>	MRS. G. KEMMIS.
<i>Lady Basler</i>	KATE SARGEANTSON.
<i>Lady Ulkweather</i>	MAY PARDOE.
<i>Lady Vanringham</i>	LEILA REPTON.
<i>Mrs. Dasney</i>	CARLOTTA NILSSON.
<i>Mrs. Whitcombe J. Taylorson</i>	FRANCES IVOR.
<i>Miss Kate Taylorson</i>	MARY JERROLD.
<i>Miss Yolande Taylorson</i>	IMOGEN SURREY.

“My plot is conditioned by character, as opposed to the characters being conditioned by incident,” Mrs. Craigie remarked, after the production on the stage. “For my model I have gone to Molière—the earlier Molière, before he began to be didactic and wrote ‘Tartuffe’ and ‘The Misanthrope.’ I have endeavored to follow Pailleron, the author of ‘Les Cabotins’ as well as ‘Le Monde où l’on s’ennuie.’” In reply to a question as to her preference between the medium of the printed book and the medium of the acted play, Mrs. Craigie said: “Do you know that I have only written novels that I might write plays? Why not? This is the only country where one doubts the possibility of equal ease in the two mediums. Sudermann does both; look at Dumas, Octave Feuillet, George Sand—a prominent example—De Musset, and Balzac, though Balzac was not a great success as a playwright.”

The American rights to “The Ambassador” hav-

ing been secured by Daniel Frohman, it was produced in New York, at Daly's Theatre, on February 5, 1900, when the cast was:

<i>Lord St. Orbyn</i>	JOHN MASON.
<i>Sir William Beauvedere</i>	EDWARD MORGAN.
<i>Vivian Beauvedere</i>	WILLIAM COURTENAY.
<i>Major Hugo Lascelles</i>	CHARLES WALCOT.
<i>Lord Lavensthorpe</i>	H. S. TABER.
<i>Lady Beauvedere</i>	HILDA SPONG.
<i>Juliet Gainsborough</i>	MARY MANNERING.
<i>Alice Gainsborough</i>	GRACE ELLISTON.
<i>Lady Gwendolene Marleaze</i>	ELIZABETH TYREE.
<i>The Princess Vendramini</i>	RHODA CAMERON.
<i>Lady Basler</i>	MRS. WALCOT.
<i>Lady Ullweather</i>	ETHEL HORNICK.
<i>Mrs. Dasney</i>	ALLISON SKIPWORTH.
<i>Lady Vanringham</i>	EUGENE WHITE.
<i>The Duchess of Hampshire</i>	MINNIE BOWEN.
<i>Mrs. Taylorson</i>	MRS. JACKSON.
<i>Miss Kate Taylorson</i>	BEATRICE MORGAN.
<i>Miss Yolande Taylorson</i>	MISS KELLEHER.
<i>Mamie</i>	" LEWIS.
<i>Sir Charles</i>	J. L. WEBER.
<i>Lord Reggie</i>	A. S. HOWSON.

In 1898 "The Ambassador" was published in New York by Frederick A. Stokes Company.

ARISTOCRACY, a drama in four acts by Bronson Howard, was produced at Palmer's Theatre, New York, on November 13, 1892. The cast was:

<i>Jefferson Stockton</i>	WILTON LACKAYE.
<i>Virginia Stockton</i>	VIOLA ALLEN.
<i>Diana Stockton</i>	BLANCHE WALSH.
<i>Sheridan</i>	PAUL ARTHUR.
<i>Mr. Hamilton Stuart Laurence</i>	W. H. THOMPSON.
<i>Mrs. Laurence, née Ten Broeck</i>	HELEN TRACY.

<i>Katharine Ten Broeck Laurence</i>	JOSEPHINE HALL.
<i>Stuyvesant Laurence</i>	S. MILLER KENT.
<i>Prince Emil von Haldenwald</i> .	WILLIAM FAVERSHAM.
<i>Octave, Duc de Vigny-Volante</i> .	FREDERIC BOND.
<i>The Marquis of Normandale</i> ..	J. W. PIGOTT.
<i>The Earl of Caryston Leigh</i> ...	BRUCE MCRAE.
<i>Grimthorpe</i>	HENRY W. MONTGOMERY.

“Aristocracy” lived on for several months at Palmer’s Theatre, and then, after the customary tour through some of the larger cities of the United States, it passed out of public view, excepting only the occasional lease of life for a week or so which it receives at the hands of some obscure stock company. A critic of the day remarked: “As every theatre-goer will probably, sooner or later, see ‘Aristocracy,’ we will not rub the bloom off its plot by retailing it here. It is sufficiently lurid to satisfy the most exacting taste, and improbable enough to make even the amiable M. Sardou green with envy. It is cleverly enough worked out; Mr. Howard is an old hand and knows his stage passing well. There are, too, many bright spots in his dialogue—when he forgets for a moment his aspirations toward elegance, and lets his native wit speak. For Mr. Howard knows how to be witty, and in a dramatically effective way, too, although his sense of humor is somewhat feeble.”

ARIZONA, a drama in four acts by Augustus Thomas, was produced at Hamlin’s Grand Opera

House, Chicago, on Monday, June 12, 1899. The cast :

<i>Henry Canby</i>	THEODORE ROBERTS.
<i>Colonel Bonham</i>	EDWIN HOLT.
<i>Sam Wong</i>	STEPHEN FRENCH.
<i>Mrs. Henry Canby</i>	MATTIE EARLE.
<i>Estrella Bonham</i>	MABEL BERT.
<i>Lena Kellar</i>	ADORA ANDREWS.
<i>Lieutenant Denton</i>	ROBERT EDSON.
<i>Bonita Canby</i>	OLIVE MAY.
<i>Miss MacCullagh</i>	EDITH ATHELSTONE.
<i>Dr. Fenlon</i>	SAMUEL EDWARDS.
<i>Captain Hodgman</i>	ARTHUR BYRON.
<i>Tony Mostano</i>	VINCENT SERRANO.
<i>Lieutenant Hallock</i>	FRANKLIN GARLAND.
<i>Sergeant Kellar</i>	WALTER HALE.
<i>Lieutenant Young</i>	LIONEL BARRYMORE.
<i>Major Cochran</i>	MENIFEE JOHNSTONE.

In "Arizona," Mr. Thomas added another to his series of plays named after the states, and in this instance the drama was so purely American in plot and action that the name was rightly applied. The piece, while essentially a melodrama, had enough of spontaneous national humor to give it at times a strong comedy flavor. While avoiding the crudities of every-day life in a new state, the dramatist held the mirror up to nature in a manner that could only excite admiration for his artistic skill; for although the play does not end conventionally, it is yet worked out to an ending that pleases the audience, while at the same time it does no violence to the probabilities of the case.

The original cast contained several names well

known on the American stage, and great attention was paid to the details of the production, the scenery being painted from photographs of the localities in Arizona where the action took place, and even the supernumeraries, who were so prominent in several of the scenes, were carefully trained, so that nothing was wanting to make the production a success. An incident occurred the opening night which showed how carefully Mr. Thomas prepared his effects. Among the stage troops were two sturdy fellows who had marched to Cuba with one of the Chicago regiments, and their entrance was foretold by the playwright in a curtain speech shortly before they appeared. The stage soldiers were exactly military and correct until these tanned veterans of a month entered, bearing the indisputable brand of discipline in the mock delivery of the real manual as demanded by the play. Three steps, a turn, machine exactness in handling the guns, and the unmistakable soldier carriage, and the audience broke into wild applause which stopped the play, for the American theatre-goer is fond of a real hero on the stage.

The success of "Arizona" was immediate and genuine. It became evident at once that the dramatist had found a theme that interested the public, and, after an extended engagement in Chicago, the play was brought East and, with a somewhat different cast, was presented in Boston in the winter, where it ran for four weeks. Then it was seen in various cities, finally reaching New York in Sep-

tember of the following year, when it began an extended engagement at the Herald Square Theatre. Meanwhile, several road companies were touring the country with the new play, and wherever it was presented its merit instantly appealed to theatre-goers. On February 3, 1902, it was brought out in London, its success there being assured when the king attended one of the first performances. The English critics declared it second only to "Secret Service," which had proved a great favorite in England, so that while "Arizona" cannot be called the best of Mr. Thomas's plays, it bids fair to be the most popular.

L'ARLÉSIENNE of Alphonse Daudet, originally produced at the Vaudeville, in Paris, October 1, 1872, was performed for the first time in America, in an English version by Charles Henry Meltzer, at the Broadway Theatre, New York, on March 22, 1897. Mr. Meltzer's version was in four acts, and the music by Georges Bizet, comprising overture, interludes, choruses, and melodramas, was performed by an orchestra under the direction of Anton Seidl. The rehearsals were directed by David Belasco and Eugene W. Presbrey, and the cast was:

<i>Rose Mamaï</i>	AGNES BOOTH.
<i>Renaude</i>	ROSE RAND.
<i>Vivette</i>	MARY HAINES.
<i>Serving Maids</i>	{ K. McCORMACK.
	{ MAY GALYER.
<i>The Innocent</i>	FLORENCE THORNTON.
<i>Francet Mamaï</i>	AUGUSTUS COOK.

<i>Balthazar</i>	CHARLES KENT.
<i>Mitifo</i>	WALTER CRAVEN.
<i>Marc</i>	HORACE LEWIS.
<i>Farm Hand</i>	DARWIN RUDD.
<i>Frédéri Mamäi</i>	JOHN E. KELLERD.

The American public, or rather that section of it which makes up the average body of New York theatre-goers, found nothing to admire in the fine workmanship of Alphonse Daudet as shown through the excellent translation by Mr. Meltzer, and the piece was withdrawn after only a few performances. It has not since been revived.

ARMS AND THE MAN, a romantic comedy in three acts by George Bernard Shaw, was produced at the Avenue Theatre, London, on April 21, 1894. For about ten years Mr. Shaw had been engaged on the London press successively as music, art, and dramatic critic, and during that period he had turned his hand to all sorts of literary work. "Arms and the Man" ran at the Avenue Theatre from April 21 to June 7, 1894. The cast of characters was as follows:

<i>Major Paul Petkoff</i>	JAMES WELCH.
<i>Major Sergius Saranoff</i>	BERNARD GOULD.
<i>Captain Bluntschli</i>	YORKE STEPHENS.
<i>Major Plechanoff</i>	A. E. W. MASON.
<i>Nichola</i>	ORLANDO BARNETT.
<i>Catherine Petkoff</i>	MRS. CHARLES CALVERT.
<i>Raina Petkoff</i>	ALMA MURRAY.
<i>Louka</i>	FLORENCE FARR.

Although its scenes were laid in Bulgaria for the sake of giving a fantastic and picturesque atmo-

sphere, the play proved to be a keen and pungent satire upon modern English life. The general public, however, refused to take Mr. Shaw's humor seriously, and in consequence he contributed an essay to the "Fortnightly Review" explaining his motives in attempting so severe an arraignment of modern society. This did not suffice, and "Arms and the Man" has remained caviare to the general. Even William Archer, in spite of his personal friendship for Mr. Shaw, has not been able to appreciate the dramatist's view-point. "And amid all his irresponsible nonsense," he wrote, "he has contrived, generally in defiance of all dramatic consistency, to drag in a great deal of incidental good sense. I begin positively to believe that he may one day write a serious and even an artistic play, if only he will repress his irrelevant whimsicality, try to clothe his character conceptions in flesh and blood, and realize the difference between knowingness and knowledge."

"Arms and the Man" was presented by Richard Mansfield for the first time in the United States as the opening attraction at the Herald Square Theatre in New York on September 17, 1894, the cast of characters being as follows:

<i>Major Paul Petkoff</i>	HENRY M. PITT.
<i>Major Sergius Saranoff</i>	HENRY JEWETT.
<i>Captain Bluntschli</i>	RICHARD MANSFIELD.
<i>Nichola</i>	WALDEN RAMSAY.
<i>Catherine Petkoff</i>	MRS. MCKEE RANKIN.
<i>Raina Petkoff</i>	BEATRICE CAMERON.
<i>Louka</i>	AMY BUSBY.

The character of *Major Plechanoff* does not appear on the bills of any of Mr. Mansfield's performances, nor in the printed play, and was apparently cut out soon after the London production. The play was as great a puzzle as ever, and when taken to Boston actually deceived many otherwise astute people into thinking that its satire was directed solely against the real Bulgaria! It was performed at the Park Theatre on November 19, 1894, the changes in the cast introducing A. G. Andrews as *Major Paul Petkoff*, W. N. Griffith as *Nichola*, and Katherine Gray as *Louka*.

When Mr. Mansfield opened his Garrick Theatre in New York, on April 23, 1895, "Arms and the Man" was the attraction. Since then he has performed it occasionally, but unfortunately not as frequently as its brilliant merits deserve. In 1898 Mr. Shaw's plays were published by Herbert S. Stone & Company, under the title "Plays Pleasant and Unpleasant." "Arms and the Man" appears in the second volume, among the "pleasant" plays.

ARRAH-NA-POGUE, OR THE WICKLOW WEDDING, a drama in five acts by Dion Boucicault, was originally tried in Dublin in November, 1864, and then produced at the Princess's Theatre, in London, on March 22, 1865, with a cast made up of these noted actors :

<i>Shaun-the-Post</i>	DION BOUCICAULT.
<i>Colonel Bagenal O'Grady</i>	JOHN BROUGHAM.
<i>Beamish McCoul</i>	H. VANDENHOFF.
<i>The Secretary</i>	DAVID FISHER.
<i>Mr. Michael Feeny</i>	DOMINICK MURRAY.
<i>Fanny Power</i>	PATTIE OLIVER.
<i>Arrah Meelish</i>	AGNES ROBERTSON.

“Arrah-na-Pogue,” “The Colleen Bawn,” and “The Shaughraun” are Boucicault’s greatest Irish plays, and it is a question whether “Arrah-na-Pogue” should be placed first or second. One of the chief attractions of the play on its first presentation was the author’s excellent acting as *Shaun-the-Post*. Yet, when Boucicault translated it into French, and, under the title of “Jean la Poste, or Les Noces Irlandaises,” it was brought out at the Théâtre de la Gaiété, Paris, in the spring of 1866, it ran for one hundred and forty nights, which proved that the drama itself had wonderful drawing power. At the Princess’s Theatre the play was an immediate success, running uninterruptedly for six months, and it was revived at the same theatre two years later, with Mr. and Mrs. Boucicault in their original characters, parts which afterward were played at the Adelphi Theatre in London by J. C. Williamson and Maggie Moore. *Beamish McCoul* has always been a favorite character for ambitious actors, and in England has been taken by such players as William Rignold, G. F. Neville, Charles Glenney, and William Terriss. Indeed, the last-named actor got his foot on the first round of the

theatrical ladder through this particular play. In 1867 he was hanging about the Prince of Wales's Theatre in Birmingham, where James Rodgers, a player well known in the English provinces, was acting *Shaun-the-Post*, though, owing to his immense proportions, he experienced considerable difficulty in carrying out some of the scenes. Terriss made his acquaintance, and as the result of the former's expressed determination to go upon the stage, Rodgers deputed him to make up in *Shaun-the-Post's* costume and play his double in the ivy-covered tower scene. This young Terriss did with so much earnestness that he was honored with a curtain-call.

Among English actors who have been seen as *Colonel O'Grady* are George Vining, Samuel Emery, and Henry Neville, while Shiel Barry and Robert Pateman have often played *Michael Feeny*. *Fanny Power* is popular with young actresses, and on the London stage has been done by Fanny Hughes, Cissy Grahame, Amy Roselle, and Miss Hudspeth. The piece always draws well in London, and in one of its last revivals there Ellaline Terriss acted *Arrah Meelish* and Arthur Dacre *Beamish McCoul*, while the minor parts were taken by such actors as Bassett Roe, for some time a member of Julia Marlowe's company, and Henry Bedford, who starred in this country in the melodrama of "A Grip of Steel" during the season of 1898-1899.

Boucicault brought out "Arrah-na-Pogue" in New York on July 10, 1865, a little more than a year after its production in London. It shows what a decided change has taken place in the limits of the theatrical season, and that the prejudice against "summer shows" is of comparatively recent origin, when less than two score years ago Boucicault, shrewdest of stage producers, had no hesitancy in giving a summer production of one of the greatest theatrical successes of his generation. On this side of the water the play has been given so often that almost every American player of prominence has been at one time or another in the cast, although no one has ever succeeded in bettering the part which the author created. Among others who have been especially successful in the piece are W. E. Sheridan, whose *Colonel O'Grady* was a fine characterization; H. F. Daly, who was always well received in the small part of the *Major*; and John Mason, who proved a capital *Secretary*. Boston playgoers will always remember with pleasure the *Colonel O'Grady* of the famous actor who for so many years honored the Museum with his presence—the great William Warren.

L'ARTICLE 47, a drama by Adolphe Belot, was produced at the Ambigu Comique in Paris, on October 20, 1871. It was brought out with great care and with a lavishness of expense which made it at once an artistic and a financial success.

Georges Duhamel was played by Regnier, *Cora* by Mlle. Rousseil, and *Marcelle* by Mlle. Grandet. Its fame was not long in crossing the ocean. Augustin Daly had just begun his third season as manager of the Fifth Avenue Theatre in New York, and he immediately secured the rights to Belot's drama. It was translated at once, and on April 2, 1872, "Article 47" was produced for the first time in the United States at Mr. Daly's theatre, with the following cast:

<i>Count de Rives</i>	G. H. GRIFFITHS.
<i>President of the Court</i>	D. H. HARKINS.
<i>Dr. Combes</i>	WILLIAM DAVIDGE.
<i>Henri Delille</i>	LOUIS JAMES.
<i>Georges Duhamel</i>	HENRY CRISP.
<i>Victor Mazillier</i>	GEORGE PARKES.
<i>Potain</i>	JAMES LEWIS.
<i>Old Simon</i>	W. J. LE MOYNE.
<i>Chatelard</i>	OWEN FAWCETT.
<i>Foreman of Jury</i>	J. H. BURNETT.
<i>Baroness de Mirac</i>	FANNY DAVENPORT.
<i>Cora</i>	CLARA MORRIS.
<i>Mme. Duhamel</i>	MRS. G. H. GILBERT.
<i>Marcelle</i>	LINDA DIETZ.

Although Clara Morris had made more than one emphatic success as a member of Mr. Daly's company, her acting of *Cora* created a sensation of almost unparalleled magnitude. Making her first appearance in New York in a dramatization of Wilkie Collins's "Man and Wife," she had shown both critics and public that, in spite of what some called the "crudeness" of her acting, she had merit, and merit that could easily be brought out by time and

training. As soon as she was given the part of *Cora* in "Article 47," she resolved to do all that was possible toward a correct interpretation of the character. She studied the subject of insanity from medical books; she visited asylums for practical illustrations of it. She practised falls such as she had never made before, and thought out how she should occupy herself upon the stage during a long period in which she had little to say, but a great deal to suggest.

On the opening night she was fully prepared to play *Cora* with all her heart and soul. She gave herself up to the character, and the mad scene, with the scream and final fall, fairly electrified the audience. Mr. Daly, who was watching her at the wings, rushed forward to raise her to her feet and found her half insensible, with blood flowing from her wrists, which had been terribly lacerated by her bracelets as she had flung herself on the stage with reckless abandon. The next day her impersonation was the talk of the town; all New York flocked to see her; in a night she had made a reputation.

When Miss Morris began her starring tours a few years later, "Article 47" was made a leading feature of her repertory, and remained so until her retirement from the stage.

AT THE WHITE HORSE TAVERN, a comedy in three acts adapted by Sydney Rosenfeld from the Ger-

man of Oscar Blumenthal and Gustave Kadelburg, was produced at Wallack's Theatre in New York on February 6, 1899. In its original form, "Im Weissen Roess'l" was such a success in Germany and Austria that its authors wrote a sequel, "Wieder Im Weissen Roess'l" ("At the White Horse Tavern Again"), which did not prove a success when adapted to the American stage. The German play was first seen in this country at the Irving Place Theatre in New York on November 14, 1898. The cast at Wallack's Theatre was as follows:

<i>William Giesecke</i>	HARRY HARWOOD.
<i>Charlotte</i>	EVA VINCENT.
<i>Otilie</i>	MIRIAM NESBITT.
<i>Frederick Siedler</i>	JOSEPH HOLLAND.
<i>Arthur Sutro</i>	LEO DIETRICHSTEIN.
<i>Walter Hinzelmänn, Ph.D.</i>	FELIX MORRIS.
<i>Clara</i>	RUTH BERKELEY.
<i>Josepha</i>	AMELIA BINGHAM.
<i>Leopold Brand</i>	FREDERIC BOND.
<i>Loidl</i>	DORÉ DAVIDSON.
<i>Rest</i>	ELIZABETH MAYHEW.
<i>Doctor Bernbeck</i>	DOUGLAS J. WOOD.
<i>Emily Bernbeck</i>	BRITTA MARTI GRIFFIN.
<i>Old Lady Schmidt</i>	EVA ABERLE.
<i>Melanie Schmidt</i>	SADIE LAUER.
<i>Old Cracker</i>	DAVID ELMER.
<i>A Mountain Tourist</i>	CHARLES MARSHALL.
<i>Traveler No. 1</i>	FOSTER LARDNER.
<i>Traveler No. 2</i>	JAMES P. CORR.
<i>Kathi</i>	NELLIE BUTLER.
<i>Franz</i>	CHARLES HALTON.
<i>Piccolo</i>	LOUIS ALBION.
<i>Lena</i>	ANNE SINGLETON.
<i>Mali</i>	ELEANOR RITSOE.
<i>Martin</i>	JOHN MAGUIRE.

<i>Joseph</i>	WILLIAM MURPHY.
<i>Porter</i>	R. SMILEY.
<i>Captain of Steamboat</i>	MAYTON JOSEPH.
<i>Ticket Taker</i>	EDWIN LLOYD.
<i>Schp</i>	F. REYNOLDS.

“At the White Horse Tavern” is one of those bright German comedies, verging on farce, which can be faithfully translated and retain the humor of the original, or adapted, with its scenes and characters changed, and as completely spoiled as are many of the German plays presented on our stage. Mr. Rosenfeld succeeded in retaining the spirit of the original remarkably well; once or twice he introduced an up-to-date English expression which sounded out of place, but the characters were so well drawn and the dialogue so bright that the few lapses were easily overlooked. The well-defined plot was worked out consistently and logically, the characters were introduced naturally, not forced into the action of the piece, and if the playwright had only given some hint as to the cause of the disappearance of *Charlotte*, the sister of *Giesecke*, who was introduced in the first act and then immediately dropped, the play would have been well nigh flawless. Mr. Rosenfeld erred on the safe side in not trying to improve on the German play, and kept some names of people and places, regardless of the fact that a German pun would be lost on an American audience.

Many of the original cast, including Harry Harwood, Joseph Holland, Felix Morris, and Amelia

Bingham, dropped out after the play had started on its travels. All of those named were seen to good advantage in it, and among others who were especially fortunate in pleasing the public were Miss Keim, Mr. Bond, Mr. Dietrichstein, and Mr. Summerfield. The last named gave a unique character study of an old doctor of philosophy which was delightful in its simplicity, succeeding Mr. Morris. Among those who were prominent in the company after it had been somewhat changed was Anne Sutherland, who played the plump and pleasing hostess so well that her acting of the part became the standard by which all others who followed her were judged. The play not only proved popular as presented by the Frohmans, but the stock companies in the cities throughout the country have given it with equal success.

A BACHELOR'S ROMANCE, a comedy in four acts by Martha Morton, was produced at Wilkesbarre, Pennsylvania, on September 17, 1896. The play was written for Sol Smith Russell, and after being tried in the smaller towns which theatrical managers like to visit before offering their wares in the large centres, was given at the Tremont Theatre in Boston on April 12, 1897, with the following cast:

<i>David Holmes</i>	SOL SMITH RUSSELL.
<i>Gerald Holmes</i>	ARTHUR FORREST.
<i>Martin Beggs</i>	GEORGE W. DENHAM.

<i>Mr. Savage</i>	GEORGE ALISON.
<i>Harold Reynolds</i>	ARTHUR HOOPS.
<i>Mr. Mulberry</i>	ALFRED HUDSON.
<i>James</i>	GEORGE COOKE.
<i>Sylvia</i>	BERTHA CREIGHTON.
<i>Helen LeGrand</i>	BEATRICE MORELAND.
<i>Harriet Leicester</i>	GERTRUDE RIVERS ALISON.
<i>Miss Clementina</i>	FANNY ADDISON PITT.

The part of *David Holmes* naturally fitted Mr. Russell well, for the playwright had simply drawn a quaint character that the actor could easily impersonate, the humor and the pathos being equally divided. The part did not call for any special effort on Mr. Russell's account, as he had created far more effective characters. Yet it pleased the public, and remained in his repertory during the season. At the beginning of the following season, on September 20, 1897, he gave it at the Garden Theatre for the first time in New York, the cast being as follows:

<i>David Holmes</i>	SOL SMITH RUSSELL.
<i>Gerald Holmes</i>	ORRIN JOHNSON.
<i>Martin Beggs</i>	WILLIAM SAMPSON.
<i>Mr. Savage</i>	WILLIAM SEYMOUR.
<i>Harold Reynolds</i>	SYDNEY BOOTH.
<i>Mr. Mulberry</i>	ALFRED HUDSON.
<i>James</i>	GEORGE COOKE.
<i>Sylvia</i>	ANNIE RUSSELL.
<i>Helen Le Grand</i>	BLANCHE WALSH.
<i>Harriet Leicester</i>	MARGARET ROBINSON.
<i>Miss Clementina</i>	FANNY ADDISON PITT.

After that the stock companies seized upon it, and it was repeated with good success throughout

the country. It reached London a little later, and on January 8, 1898, was brought out at the Globe Theatre there by John Hare with satisfactory results, the English public considering it amusing and clever.

BARBARA FRIETCHIE, a play in four acts by Clyde Fitch, was produced at the Broad Street Theatre, Philadelphia, on October 11, 1899. The cast was as follows:

<i>Barbara Frietchie</i>	JULIA MARLOWE.
<i>Sally Negley</i>	KATHERINE WILSON.
<i>Sue Royce</i>	NORAH LAMISON.
<i>Laura Royce</i>	MARY BLYTH.
<i>Mrs. Hunter</i>	ANNIE CLARKE.
<i>Mammy Lu</i>	ALICE LEIGH.
<i>Captain Trumbull</i>	J. H. GILMOUR.
<i>Mr. Frietchie</i>	GEORGE WOODWARD.
<i>Arthur Frietchie</i>	LIONEL ADAMS.
<i>Colonel Negley</i>	W. J. LE MOYNE.
<i>Jack Negley</i>	ARNOLD DALY.
<i>Fred Gelwix</i>	DODSON MITCHELL.
<i>Tim Green</i>	BECTON RADFORD.
<i>Edgar Strong</i>	DONALD MACLAREN.
<i>Dr. Hal Boyd</i>	ALGERNON TASSIN.
<i>Sergeant James</i>	FRANK COLFAX.
<i>Corporal Perkins</i>	RALPH LEWIS.
<i>Orderly</i>	H. PHILLIPS.
<i>A Boy</i>	BYRON ONGLEY.

On October 23 following, it began a long New York run at the Criterion Theatre, the cast duplicating that already given. It was used by Miss Marlowe on the road and in the leading cities of

the United States until the middle of the season of 1900-1901, when it gave way to "When Knighthood was in Flower." During the season of 1900-1901 it was presented at the Academy of Music in New York and elsewhere, with Effie Ellsler in the title rôle.

THE BAUBLE SHOP, a comedy in four acts by Henry Arthur Jones, was produced at the Criterion Theatre, London, on January 26, 1893, with Charles Wyndham as *Viscount Clivebrooke*, Mary Moore as *Jessie Keber*, and W. D. Day as *Matthew Keber*. It ran continuously until June 14, and since then has received only occasional performances in the English provincial playhouses. It has never been revived in a London West End theatre. The political atmosphere of "The Bauble Shop" at first caused both critics and public to hunt with the most penetrating searchlight for the magnate or magnates at whom its satirical shafts were aimed. It did not take long, however, to discover that Mr. Jones had not been writing a specific dramatic exposition of contemporary political morals—or immorals—and that if "The Bauble Shop" bore any reference to the conditions of English social and political life, it must be accepted purely as a glittering generality. Its hero was a coward who allowed himself to be browbeaten by a stern moral censor who was half a hypocrite, and for that reason the play naturally did not win the com-

plete sympathy of the public. William Archer summed up his feelings by saying that for two acts and a half he waited longingly and vainly to hear *Viscount Clivebrooke* say to *Mr. Stoach, M.P.*, "Go to the devil!" And a writer in "The Saturday Review" said:

"There never was, and there is comfort in the thought that there never can be, such a leader of the House of Commons as *Lord Clivebrooke*. Even if he were possible, such a tenth-rate *amourette* as Mr. Jones attributes to him could not tempt him from his duties in the middle of the session. We may take the almost incredible innocence of the toymaker's daughter for granted, in order to help the romantic dramatist; but when the author withdraws the busy party leader from the House for two hours a night every other night during a month to indulge in what nearly approaches a vulgar intrigue, we are entitled to ask what is the writer's estimate of our intelligence. The curiously ignoble baseness of *Clivebrooke* is nearly as incredible as is the girl's ignorance of evil and its outward semblance. Take it which way we will, as romantic or realistic drama, the objections are equally obvious and equally vital."

"The Bauble Shop" was secured by John Drew, and was brought out at the Empire Theatre in New York on September 11, 1894, with the following cast:

<i>Viscount Clivebrooke</i>	JOHN DREW.
<i>The Earl of Sarum, his father</i>	C. LESLIE ALLEN.
<i>Hon. Charles Teviot</i>	ARTHUR BYRON.
<i>Sir John Stradebroke</i>	GUIDO MARBURG.
<i>Mr. Stoach, M.P.</i>	HARRY HARWOOD.
<i>Mr. Piers Bussey, M.P.</i>	FREDERICK STRONG.
<i>Ireson</i>	LEWIS BAKER.
<i>Matthew Keber</i>	J. E. DODSON.
<i>Mr. Body</i>	ROBERT COTTON.
<i>Mr. Mims</i>	JOSEPH HUMPHREYS.
<i>Bence</i>	FRANK E. LAMB.
<i>Gussie</i>	AGNES MILLER.
<i>Lady Kate Ffennell</i>	ELSIE DE WOLFE.
<i>Lady Bellenden</i>	KATE MEEK.
<i>Jessie Keber</i>	MAUDE ADAMS.

A German version by Oscar Blumenthal, called "Die Sittenrichter," was produced at the Lessing Theater in Berlin in August, 1894.

BEAU BRUMMEL, a comedy in four acts by Clyde Fitch, was produced at the Madison Square Theatre, New York, May 17, 1890, the leading characters being cast as follows:

<i>The Prince of Wales</i>	D. H. HARKINS.
<i>Lord Manly</i>	J. B. BUCKSTONE.
<i>Richard Brinsley Sheridan</i> ..	A. G. ANDREWS.
<i>Mr. Brummel</i>	RICHARD MANSFIELD.
<i>Reginald Courtney</i>	FRANK LANDER.
<i>Mortimer</i>	W. J. FERGUSON.
<i>Mr. Oliver Vincent</i>	W. H. CROMPTON.
<i>Mariana Vincent</i>	BEATRICE CAMERON.
<i>Kathleen</i>	MISS JOHNSTONE BENNETT.
<i>The Duchess of Leamington</i> .	MRS. JULIA BRUTONE.
<i>Lady Farthingale</i>	HELEN GLIDDON.
<i>A French Lodging-house</i>	
<i>Keeper</i>	MISS LEIGH.
<i>Mrs. St. Aubyn</i>	ADELA MEASOR.

Soon after the production of "Beau Brummel" a controversy arose over its authorship between Mr. Fitch, Mr. Mansfield, and William Winter. The matter was thoroughly ventilated in letters to the public press, the following being an extract from a letter written by Clyde Fitch, under date of April 11, and published in the New York "Tribune" on April 13, 1891: "The idea of a play on Beau Brummel is, I believe, Mr. William Winter's. The execution of that play—Mr. Winter claims it has been an execution in more senses than one—some of the business, and the great bulk of the dialogue is mine. The artistic touch, some of the lines in the comedy, not the most important ones, and the genius that has made it a success are Mr. Mansfield's."

As acted by Mr. Mansfield, *Beau Brummel* has become one of the most notable characters of the contemporary stage. It has held a prominent place in his repertory ever since its first production, and while it has not the sensational qualities of *Baron Chevrial* or the dual *Dr. Jekyll-Mr. Hyde*, it may fairly be set down as the best and in certain ways the most popular of all his impersonations.

BEAUCAIRE, a comedy in five acts adapted by Booth Tarkington and Evelyn Greenleaf Sutherland from the former's romance "Monsieur Beaucaire," was produced by Richard Mansfield at the Garrick

Theatre in Philadelphia on October 7, 1901. The cast :

<i>The Duke of Winterset</i>	JOSEPH WEAVER.
<i>The Marquis de Mirepois</i> ...	CHARLES JAMES.
<i>Lord Townbrake</i>	ARTHUR BERTHELET.
<i>Sir Hugh Guilford</i>	R. A. GELDART.
<i>Beau Nash</i>	ALEXANDER FRANK.
<i>Monsieur Beaucaire</i>	RICHARD MANSFIELD.
<i>Mr. Molyneux</i>	A. G. ANDREWS.
<i>Mr. Bantison</i>	M. A. KENNEDY.
<i>Mr. Rakell</i>	ERNEST WARDE.
<i>Mr. Bicksett</i>	JAMES L. CARHART.
<i>Captain Badger</i>	JOSEPH WHITING.
<i>Joliffe</i>	J. PALMER COLLINS.
<i>François</i>	HENRY LAURENT.
<i>Lady Mary Carlisle</i>	LETITICE FAIRFAX.
<i>Countess of Greenbury</i>	SYDNEY COWELL.
<i>Mrs. Mabsley</i>	ETHEL KNIGHT MOLLISON.
<i>Lucy Rellerton</i>	DOROTHY CHESTER.
<i>Mrs. Llewellyn</i>	MYRA BROOKS.
<i>Lady Betsey Carmichael</i>	IRENE PRAHAR.
<i>Miss Markham</i>	KATHLEEN CHAMBERS.
<i>Mon. Ida Fairleigh</i>	CHALIS WINTER.
<i>Mrs. Purlit</i>	MARGARET DILLS.
<i>Miss Paitelot</i>	MARGARET KENMORE.
<i>Miss Presby</i>	ADELE CLAIRE.

The brevity of Mr. Tarkington's romance made it necessary to employ much new and original matter in the writing of a play based upon it. In the main, however, the play follows the general lines of the romance, the ending being the most important change. On the 21st of October, "Beaucaire" began an engagement of two weeks at the Colonial Theatre in Boston, and on December 2 it was performed at the Herald Square Theatre in New York, where it ran the remainder of the season.

BECAUSE SHE LOVED HIM SO, a farce in three acts adapted by William Gillette from the French of Alexandre Bisson and Henri Leclercq, was produced at the Hyperion Theatre in New Haven, Connecticut, on October 28, 1898, with the following cast :

<i>Oliver West</i>	EDWIN ARDEN.
<i>John Weatherby</i>	J. E. DODSON.
<i>Thomas Weatherby</i>	ARNOLD DALY.
<i>Edward Marsh</i>	WILLIAM B. SMITH.
<i>Rev. Lyman Langley</i>	CHARLES R. GILBERT.
<i>Albert Pritchard</i>	W. J. CONSTANTINE.
<i>Mr. Jackson</i>	CHARLES ELDRIDGE.
<i>Mr. Breslin</i>	ROY FAIRCHILD.
<i>Gertrude West</i>	IDA CONQUEST.
<i>Mrs. John Weatherby</i>	KATE MEEK.
<i>Donna Adelina Gonzales</i>	LEONORA BRAHAM.
<i>Margaret</i>	MARGARET FIELDING.
<i>Susan</i>	MARGARET MAYO.
<i>Miss Julie Langley</i>	EDYTHE SKERRETT.
<i>Mrs. Jackson</i>	BIJOU FERNANDEZ.

Mr. Gillette's adaptation proved less pretentious than the majority of the work that he had previously done for the stage, for it was simply a new version of the old story of the matrimonial infelicities of a young couple who are brought to their senses through the interference of the aged father and mother of the bride, who have never had a difficulty with each other in thirty years, but who quarrel frightfully before the young people are finally reconciled. The original play was entitled "Jalousie," and an adaptation called "The Dove Cote" was brought out in London and had a long run.

In the French play there were situations that were somewhat indelicate, and some of the dialogue was free, but Mr. Gillette accomplished a most commendable feat in transferring the piece to the American stage without a suggestive line or scene, and yet succeeding in keeping up the interest in the story. The farce was given under the management of Charles Frohman, who provided a cast which would have insured the success of a play of far inferior merit.

The special feature of the excellent company was Mr. Dodson, whose impersonation of the good-hearted, genial *John Weatherby* was one of the finest characterizations that the stage had seen in this generation. In the art of make-up, this actor is confessedly a master, and in this part he showed his wonderful skill, every detail being perfect. But his acting proved his power as a finished and intelligent player, and gave him at once a place among American actors—for such he should now be considered—that years of conscientious work had not won for him. All the other players appeared to good advantage, and it was thought at the time of the production that no farce had been given for a decade with so many good actors. The next year Francis Carlyle took Mr. Arden's place, Ralph Dean succeeded Mr. Daly, Annie Irish replaced Miss Conquest, and there were other minor changes in the cast. The farce has proved popular with the stock companies

throughout the country, and there have been several notable players seen in it at the local houses.

BECKY SHARP, a dramatic version by Langdon Mitchell of scenes from Thackeray's "Vanity Fair," was produced by Mrs. Fiske at the Fifth Avenue Theatre, New York, on September 12, 1899, with the following cast :

<i>The Marquis of Steyn</i>	TYRONE POWER.
<i>Sir Pitt Crawley, Bart.</i>	ROBERT V. FERGUSON.
<i>Pitt Crawley</i>	CHARLES PLUNKETT.
<i>Rawdon Crawley</i>	MAURICE BARRYMORE.
<i>William Dobbin</i>	WILFRID NORTH.
<i>George Osborne</i>	STANLEY RIGNOLD.
<i>Joseph Sedley</i>	WILLIAM F. OWEN.
<i>Major Loder</i>	E. L. WALTON.
<i>Lord Bareacres</i>	W. L. BRANSCOMBE.
<i>Lord Tarquin</i>	FRANK REICHER.
<i>Becky Sharp</i>	MRS. FISKE.
<i>Amelia Sedley</i>	ZENAIDE WILLIAMS.
<i>Miss Crawley</i>	IDA WATERMAN.
<i>The Marchioness of Steyn</i>	JEAN CHAMBLIN.
<i>Lady Bareacres</i>	FRANCESCA LINCOLN.
<i>Lady Blanche Thistlewood</i>	OLIVE HOFF.
<i>Lady Jane Crawley</i>	LEONORA STONEHILL.

"Becky Sharp" was continued at the Fifth Avenue Theatre for several months; during the remainder of the season of 1899-1900, and also during the following season, it was played by Mrs. Fiske and her company throughout the United States. Augustus Cook and Charles Vane successively replaced Tyrone Power as *Lord Steyn*, Frank Gilmore succeeded Maurice Barrymore as *Rawdon Crawley*, and Alfred Hudson, during the

second season, acted *Joseph Sedley* in place of William F. Owen. A contemporary criticism of Mrs. Fiske's impersonation of *Becky Sharp* reads thus: "In praising Mr. Mitchell's sketch of *Becky*, I have perhaps been unconsciously paying a tribute to Mrs. Fiske's presentation of it, for when the actor is wedded to the part it is not easy to distinguish. With the range of Mrs. Fiske's capability—from the gay *Cyprienne* in "Divorçons" to *Tess* and the invalid heroine of "Love Finds the Way"—we are all tolerably familiar, but never before has she had a part that shows us so fully the scope of it. Nothing could be lighter and more brilliant than *Becky* in her happier moments; if any jot of charm was absent, the fault was not with Mrs. Fiske's intention, nor with her skill and intellectual vivacity in making this felt, but with the insurmountable limits of physique, which it is uncritical as well as ungrateful to hold against any real artist. In the more serious phases, the effect seemed to me consummate."

Another version of "Becky Sharp" was played for a time, with Miss Gertrude Coghlan in the leading rôle, during the season of 1900-1901, but it resembled Mr. Mitchell's version so closely that an injunction was secured against its further performance. Two versions were also given in England in 1901. The first, by David Balsillie, was produced at the Theatre Royal, Croydon, on June 24, with Annie Hughes in the title rôle; the second,

by Robert Hichens and Cosmo Gordon Lennox, at the Prince of Wales's Theatre, London, on August 27.

THE BELLS, a melodrama in four acts adapted by Leopold Lewis from "Le Juif Polonais" of Erckmann-Chatrian, was produced at the Lyceum Theatre, London, on November 25, 1871, the cast being as follows:

<i>Mathias</i>	HENRY IRVING.
<i>Walter</i>	FRANK HALL.
<i>Hans</i>	F. W. IRISH.
<i>Christian</i>	H. CRELLIN.
<i>Mesmerist</i>	A. TAPPING.
<i>Doctor Zimmer</i>	MR. DYAS.
<i>Notary</i>	" COLLETT.
<i>Tony</i>	" FREDERICKS.
<i>Fritz</i>	" FOTHERINGHAM.
<i>Judge of the Court</i>	GASTON MURRAY.
<i>Clerk of the Court</i>	MR. BRANSCOMBE.
<i>Catherine</i>	MISS G. PAUNCEFORT.
<i>Annette</i>	FANNY HEYWOOD.
<i>Sozel</i>	HELEN MAYNE.

"Le Juif Polonais," although written in dramatic form, was not originally intended for stage representation. It was produced in Paris at the Théâtre Cluny in 1869, when the part of *Mathias* was played by M. Talien, an actor of rare individuality and great power. He did not in the earlier moments of the play suggest, as did Irving, the crime with which his soul was burdened, but represented, instead, a rough, jovial, happy-go-lucky Alsatian farmer until the music of the ghostly sleigh-bells

began to work upon his nerves. Later, Coquelin followed Talien's conception of the character. The performance in Paris was seen by John Hollingshead, and on his return to London the printed version was taken by him to Hermann Vezin and John Ryder, with the suggestion that the leading character offered a good chance for a tragic actor. In the meantime, a version had been made by F. C. Burnand, and this was produced by Charles Harcourt, under the title of "Paul Zegers," at the Alfred Theatre in Marylebone, some time previous to the presentation of Leopold Lewis's adaptation under H. L. Bateman's management at the Lyceum Theatre.

Irving's success as *Mathias* was the real beginning of his triumphant career as the leader of the London stage. "The Bells" received one hundred and fifty-one consecutive performances at the Lyceum Theatre, running there until May 17, 1872. Since then it has remained in Irving's repertory, and has been given many hundred performances on both sides of the ocean. It was the bill on the night of Irving's first appearance in America, at the Star Theatre, New York, on October 29, 1883, Miss Terry making her American début the following evening as the *Queen* in "King Charles I."

Other actors have played *Mathias* in this country, among them being James W. Wallack, Jr., Joseph Haworth, Clay Clement, Creston Clarke, Frank J. Keenan, and Thomas E. Shea.

THE BENEFIT OF THE DOUBT, a drama by Arthur W. Pinero, was produced at the Comedy Theatre, London, on October 16, 1895. The cast:

<i>John Allingham</i>	LEONARD BOYNE.
<i>Sir Fletcher Portwood, M.P.</i>	CYRIL MAUDE.
<i>Alexander Fraser of Locheen</i>	J. G. GRAHAM.
<i>Claude Emptage</i>	AUBREY FITZGERALD.
<i>Denzil Shafto</i>	J. W. PIGOTT.
<i>Peter Elphick</i>	STUART CHAMPION.
<i>The Bishop of St. Olpherts</i>	ERNEST COSHAM.
<i>Quaife</i>	J. BYRON.
<i>Horton</i>	MILES BROWN.
<i>Mrs. Allingham</i>	LILY HANBURY.
<i>Mrs. Cloys</i>	ROSE LECLERCQ.
<i>Mrs. Emptage</i>	HENRIETTA LINDLEY.
<i>Justina Emptage</i>	ESMÉ BERINGER.
<i>Mrs. Quinton Twelves</i>	EVA WILLIAMS.
<i>Mrs. Fraser</i>	WINIFRED EMERY.

The judgment of William Archer, expressed in the London "World" a few days after the first performance, was: "A play, according to Auguste Vitu, should contain a painting, a judgment, and an ideal. Mr. Pinero has given us the painting; the judgment we need not insist on, for judgments are generally wrong; but it would do no harm if, in subsequent works, he could manage to throw in a touch of the ideal."

The acting met with a divided house of criticism. Many praised it, but George Bernard Shaw, with his usual independence and frankness, asserted that Pinero never knows how to cast his own plays. And the play likewise ranged both the critics and the populace into two hostile camps, each equally

alert and energetic in defense of its views. When the play was brought to this country, the London verdict was repeated in New York as closely as if it were nothing but a phonographic report. It was performed at the Lyceum Theatre on January 6, 1896, by Daniel Frohman's company, arranged as follows :

<i>John Allingham</i>	HERBERT KELCEY.
<i>Sir Fletcher Portwood, M.P.</i> ..	W. J. LE MOYNE.
<i>Alexander Fraser of Lochreen</i> ..	STEPHEN GRATTAN.
<i>Claude Emptage</i>	FRITZ WILLIAMS.
<i>Denzil Shafto</i>	WALTER S. HALE.
<i>Peter Elphick</i>	FERDINAND GOTTSCHALK.
<i>The Bishop of St. Olpherts</i> ...	W. BUCKLAND.
<i>Quaife</i>	ERNEST TARLETON.
<i>Horton</i>	EDWARD P. WILKS.
<i>Mrs. Allingham</i>	ELITA PROCTOR OTIS.
<i>Mrs. Cloys</i>	MRS. WHIFFEN.
<i>Mrs. Emptage</i>	" CHARLES WALCOT.
<i>Justina Emptage</i>	ELIZABETH TYREE.
<i>Mrs. Quinton Twelves</i>	GERTRUDE RIVERS.
<i>Mrs. Fraser</i>	ISABEL IRVING.

Outside of New York, however, "The Benefit of the Doubt" was performed during the season of 1896-1897 by Charles Frohman's Empire Theatre Company, with William Faversham as *John Allingham*, J. E. Dodson as *Sir Fletcher Portwood*, Robert Edeson as *Alexander Fraser*, Ferdinand Gottschalk as *Claude Emptage*, George C. Pearce as *Denzil Shafto*, Jameson Lee Finney as *Peter Elphick*, W. H. Crompton as the *Bishop of St. Olpherts*, Elsie de Wolfe as *Mrs. Allingham*, Mrs. Thomas Whiffen as *Mrs. Cloys*, Ida Conquest

as *Justina Emptage*, May Robson as *Mrs. Emptage*, Jane Harwar as *Mrs. Quinton Twelves*, and Viola Allen as *Mrs. Fraser*.

BEN HUR, a play in six acts dramatized by William Young from General Lew Wallace's romance of the same name, was produced, with incidental music by Edgar Stillman Kelly, at the Broadway Theatre, New York, on November 29, 1899. The cast was :

<i>Ben Hur</i>	EDWARD J. MORGAN.
<i>Messala</i>	W. S. HART.
<i>Simonides</i>	HENRY LEE.
<i>Arrius</i>	EDMUND COLLIER.
<i>Balthazar</i>	FREDERICK PERRY.
<i>Ilderim</i>	EMMETT CORRIGAN.
<i>Malluch</i>	FREDERICK TRUESDELL.
<i>Hortator</i>	CHARLES J. WILSON.
<i>Metellus</i>	GEORGE FREDERICK.
<i>Drusus</i>	PAUL GERSON.
<i>Cecilius</i>	HENRY DEVERE.
<i>Sanballat</i>	ROBERT MANSFIELD.
<i>Kahled</i>	CHARLES CRAIG.
<i>Centurion</i>	HENRY MONTROSE.
<i>Officer of the Galley</i>	WILLIAM FORD.
<i>Esther</i>	GRACE GEORGE.
<i>Iras</i>	CORONA RICCARDO.
<i>Mother of Hur</i>	MABEL BERT.
<i>Tirzah</i>	ADELINE ADLER.
<i>Amrah</i>	MARY SHAW.

After running at the Broadway Theatre through the season of 1899-1900, the play began its second season at the Chestnut Street Opera House, Philadelphia, in the fall of 1900. It remained there several months, gaining a popularity equal to that

which it had won in New York, and on December 20, 1900, opened the new Colonial Theatre in Boston, where it ran until April 20. During the season of 1901-1902 it played long engagements in Chicago, Boston, and other American cities.

Among the important changes in the cast since its production have been the substitution of William Farnum for Edward J. Morgan in the title rôle, and the replacing of Grace George successively by Nellie Thorne and Ellen Mortimer as *Esther*. *Balthazar* has also been played by Francis Kingdon, *Messala* by George Alison, *Arrius* by Robert Elliot and Frank Weston, *Simonides* by Emmett Corrigan and Henry Jewett, and *Iras* by Adèle Block and Sylvia Lynden.

THE BIG BONANZA, a comedy in four acts adapted by Augustin Daly from Von Moser's "Ultimo," was produced at the Fifth Avenue Theatre, New York, on February 15, 1875. The cast was:

<i>Professor Cadwallader</i>	JAMES LEWIS.
<i>Jonathan Cadwallader</i>	CHARLES FISHER.
<i>Uncle Rymple</i>	WILLIAM DAVIDGE.
<i>Bob Ruggles</i>	JOHN DREW.
<i>Jack Lymer</i>	B. T. RINGGOLD.
<i>Alphonsus de Haas</i>	GEORGE PARKES.
<i>Mouser</i>	OWEN FAWCETT.
<i>Crumpets</i>	J. W. JENNINGS.
<i>Lucretia Cadwallader</i>	ANNIE GRAHAM.
<i>Eugenia</i>	FANNY DAVENPORT.
<i>Carolina Cadwallader</i>	MRS. G. H. GILBERT.
<i>Virgie</i>	EMILY RIGL.
<i>Mlle. de Vincy</i>	NINA VARIAN.
<i>Balder</i>	MISS N. MORTIMER.

On this occasion John Drew made his first appearance as a member of Augustin Daly's company. "The Big Bonanza" ran until the end of the season, June 28, and on the following August 23 it was revived for a week. As *Bob Ruggles*, Maurice Barrymore then played for the first time in New York. It was the first of Mr. Daly's long series of successful adaptations from the German and the French. Mr. Lewis's character was that of a dry, irritable old man of learning who despised his wealthy and practical brother, a Wall Street magnate. "Anybody," he sneered, "could make money as you do. It requires no brains." Whereupon his brother put a large sum of money at the professor's disposal, and upon his absurd methods of speculation hinged much of the humor of the play.

Other versions of "Ultimo" were performed in this country, and for several seasons it received occasional revivals by Mr. Daly's company.

A BIT OF OLD CHELSEA, a play in one act by Mrs. Oscar Beringer, was first seen in this country at the Fifth Avenue Theatre, New York, on April 11, 1898, with the following cast:

<i>Jack Hillier</i>	FORREST ROBINSON.
<i>Phil MacDonald</i>	WILFRID NORTH.
<i>Jim Dixon</i>	GEORGE TRADER.
<i>Paul Raymond</i>	FRANK McCORMACK.
<i>Alexandra Victoria Belchamber</i>	MINNIE MADDERN FISKE.

[illegible]

Mrs. Beringer's pathetic little play had been successful in London, where it was produced at the Court Theatre on February 8, 1897, and Mrs. Fiske thought that it would interest American playgoers, a supposition that was well founded. The story was brief, and related to a night at the studio of a London sculptor, who is about to give up his Bohemian life and marry and settle down. A poor flower-girl is rescued from the snow of the street by the sculptor, *Jack Hillier*, who gives up his bunk to her and throws himself on the sofa before the fire, refuses to join his Bohemian companions in a final carouse, and knocks down a fellow who makes a jest of the girl. The latter, when she understands that *Hillier* is her protector, but that she has no right to his protection, climbs down from the bunk while the young man is asleep and goes out into the night, blessing the sleeping youth as she goes.

The acting of Mrs. Fiske as the flower-girl was quietly effective, showing considerable humor, and giving just the right touch of tenderness at the end. The other players had little to do. When Mrs. Fiske gave the piece the following season, John Craig was seen as *Jack Hillier* and Tyrone Power as *Jim Dixon*, Mr. Craig making as much as possible of the part of the sculptor.

BOX AND COX, a farce in one act by John Madison Morton, was produced at the Lyceum Thea-

tre in London on November 1, 1847. At that time the Lyceum was under the management of Madame Vestris, who had gathered about her a company of actors unexcelled in the production of light comedies and farces. Morton's new piece was announced as "Box and Cox, a Romance of Real Life," and was cast as follows :

<i>John Box</i>	MR. BUCKSTONE.
<i>James Cox</i>	" HARLEY.
<i>Mrs. Bouncer</i>	MRS. MACNAMARA.

John Baldwin Buckstone, who played *Box*, was one of the best comedians of his day, and a voluminous playwright. He invariably played to his audience, calling attention to his humor by salient appeals to his hearers, and his acting in this farce was among his most notable efforts. John Pritt Harley, who played *Cox*, was a very amusing comedian in his own airy, chattering, mercurial way, overflowing with wit and humor. He had such gayety and vivacity, such resources of look and gesture, that he was a general favorite. Mrs. Macnamara played "motherly" parts under Vestris; she was an actress of some note in her time. The skilful acting of Buckstone and Harley established the fame of Morton's farce, and for many years both these players were in demand to repeat their great success at benefits and at special performances.

The new piece was not long in crossing the At-

lantic. On January 26, 1848, William B. Chapman, an excellent comedian who, after winning fame on the London stage, had come to this country and made a place for himself here, successfully appeared as *Cox* at the Broadway Theatre, New York, a success which he repeated a few months later at Palmer's Theatre in the same city, with John Povey as *Box* and Mrs. Vernon (Miss Jane Fisher) as the landlady. The same year the patrons of Mitchell's Olympic saw the new farce with George Holland as the printer, W. Conover as the hatter, and Mrs. Henry as *Mrs. Bouncer*.

Boston was not behind in witnessing Morton's work, for the same season that saw its New York production also saw it brought out at the Museum, with William Warren as *John Box*. It was the great comedian's first season at the Museum, and he made a hit in the part, which remained in his repertory to the last. Two years later it was given with Warren and Jacob W. Thoman as the two journeymen, and Mrs. Judah as the landlady. Later "Jimmy" Ring played *Cox*, but Warren could usually be depended on to appear as *Box* once or twice during the season, and in nothing that he played was he better appreciated by the Museum audiences. A notable cast of more recent years at the Museum comprised George W. Wilson, Sol Smith Russell, and Kate Ryan.

A performance of "Box and Cox" at the Haymarket Theatre, London, on October 16, 1889, is

noteworthy as being part of an entertainment which was given for the benefit of Morton, its author, who was then lying ill at the Charterhouse, so lovingly described by Thackeray in "The New-comer." Two years later the poor old dramatist passed away there. At the benefit two of the famous Morton farces were given, and Beerbohm Tree, who had been one of the principal movers in the affair, recited a poem in which the beneficiary was referred to as—

A man of whom no ill is heard,
Whose epitaph will face one:
"He never wrote an unkind word,
And never thought a base one."

Certainly an appropriate epitaph for the author of "Box and Cox," who had furnished many an hour of innocent amusement for two generations of playgoers. It is pleasant to know that his last days were passed in comfort, and that to the end his friends looked after his simple wants and supplemented as far as possible the excellent care he received at the Charterhouse.

A BUNCH OF VIOLETS, a drama in four acts, was adapted by Sydney Grundy from Octave Feuillet's "Montjoye," a comedy in five acts, which was produced in Paris in 1863. "Montjoye" has been pronounced "perhaps M. Feuillet's best play" by so excellent an authority as Brander Matthews, and it bears, in common with the same dramatist's "Le

Roman d'un Jeune Homme Pauvre" and "La Tentation," not only slight traces of the influence of Alfred de Musset, but still more startling results of the influence of the younger Dumas's work, especially "Le Demi-Monde" and "Le Fils Naturel."

In one form and another, "Montjoye" has been known to the American stage ever since 1866, when, under the title of "A Man of Iron," it was performed in San Francisco by a company including Louis James, Charles R. Thorne, Jr., and Louis Aldrich. In 1877 another version was given in San Francisco, under the title of "Montjoye," with Charles Coghlan in the leading character. When Coghlan came to New York a few years later, he appeared at the Union Square Theatre, under the management of A. M. Palmer, in a version by A. R. Cazauran called "The Man of Success."

These versions, however, bore little resemblance to "A Bunch of Violets." In 1877 Sydney Grundy, with his keenly developed sense for the adaptability of a foreign play, saw in Feuillet's drama another chance for an English dramatic work. His version was brought out under the title of "Mammon" at the Strand Theatre in London in April, 1877, for the benefit of W. H. Vernon, the stage manager of that house, and was put into the regular evening bill on the 12th of May. Barring occasional performances here and there, the play slumbered until April 25, 1894, when it was produced

in a new form, with renamed characters and altered scenes, at the Haymarket Theatre, London. It ran until the following 19th of July, the season closing on the 20th with a performance of Ibsen's "An Enemy of the People." When the Haymarket Theatre opened its next season, on October 8, "A Bunch of Violets" was revived, and ran until the 3d of November. The original cast was as follows:

<i>Sir Philip Marchant</i>	BEERBOHM TREE.
<i>Viscount Mount Sorrell</i>	NUTCOMBE GOULD.
<i>The Hon. Harold Inglis</i>	C. M. HALLARD.
<i>Mark Murgatroyd</i>	LIONEL BROUGH.
<i>Jacob Schwartz</i>	G. W. ANSON.
<i>Harker</i>	HOLMAN CLARK.
<i>Butler</i>	MR. MAY.
<i>Lady Marchant</i>	LILY HANBURY.
<i>Violet</i>	AUDREY FORD.
<i>Mrs. Murgatroyd</i>	MRS. BEERBOHM TREE.

The one noteworthy element in the performance, aside from Mr. Tree's portrayal of *Sir Philip Marchant*, was Mrs. Tree's interpretation of *Mrs. Murgatroyd*, a brilliant, forceful, and individual characterization, showing an unexpected aptitude for the acting of characters of the adventuress type. William Archer said: "It is intelligent, daring, original. The mere make-up shows the true artist. Mrs. Tree looks at times like a creation of Mr. Aubrey Beardsley, in one of his more human moods. . . . Mr. Tree, too, excels in make-up. With comparatively little mechanical aid, he refashions his whole countenance. His playing has strong

moments; but I think he ought to guard against a declamatory tendency which has recently been growing upon him, along with a partiality for broad and cheap comic effects."

"A Bunch of Violets" was first played in this country by Mr. Tree, with substantially its original cast, at Abbey's Theatre in New York on January 30, 1895, and was occasionally repeated during his American tour.

CAPTAIN SWIFT, a drama in four acts by Haddon Chambers, was produced by Beerbohm Tree at the Haymarket Theatre, London, on the afternoon of June 20, 1888, and was so favorably received that it was put on as the opening attraction at that house on the following 1st of September. The cast was:

<i>Mr. Wilding</i>	BEERBOHM TREE.
<i>Mr. Seabrook</i>	HENRY KEMBLE.
<i>Harry Seabrook</i>	FULLER MELLISH.
<i>Mr. Gardiner</i>	F. H. MACKLIN.
<i>Marshall</i>	CHARLES BROOKFIELD.
<i>Michael Ryan</i>	CHARLES ALLAN.
<i>Bates</i>	ROBB HARWOOD.
<i>Mrs. Seabrook</i>	LADY MONCKTON.
<i>Lady Staunton</i>	ROSE LECLERCQ.
<i>Mabel Seabrook</i>	ANGELA CUDMORE.
<i>Stella Darbisher</i>	MRS. BEERBOHM TREE.

Immediately after the experimental performance in June, the American rights to "Captain Swift" were secured by A. M. Palmer, who produced it in New York at his Madison Square Theatre on

Tuesday evening, December 4, 1888. As played in this country, it was considerably altered by Dion Boucicault, and the changes are said to have been to the benefit of the drama, although there are no means at hand for a comparison of the two versions. The cast of the American production was as follows:

<i>Mr. Wilding</i>	MAURICE BARRYMORE.
<i>Mr. Seabrook</i>	FREDERIC ROBINSON.
<i>Harry Seabrook</i>	HENRY WOODRUFF.
<i>Mr. Gardiner</i>	E. M. HOLLAND.
<i>Marshall</i>	J. H. STODDART.
<i>Ryan</i>	WALDEN RAMSAY.
<i>Bates</i>	REUBEN FAX.
<i>Mrs. Seabrook</i>	AGNES BOOTH.
<i>Stella Darbisher</i>	MARIE BURROUGHS.
<i>Mabel Seabrook</i>	ANNIE RUSSELL.
<i>Lady Staunton</i>	MRS. E. J. PHILLIPS.

"Captain Swift" played long engagements both in London and in New York, and has been frequently revived. It was a feature of Mr. Tree's repertory during his first American tour, being played by him for the first time in this country at Abbey's (now the Knickerbocker) Theatre, New York, on the afternoon of February 7, 1895, with himself in the title rôle, Mrs. Tree as *Stella Darbisher*, Lily Hanbury as *Mabel Seabrook*, Charles Allan as *Mr. Seabrook*, C. M. Hallard as *Harry Seabrook*, and Henry Neville as *Mr. Gardiner*. A revival at Her Majesty's Theatre, London, in May, 1899, was made notable by the appearance of Miss Genevieve Ward in the character of *Mrs. Seabrook*.



MAURICE BARRYMORE,
As Mr. Wilding, in *Captain Swift*.

THE CASE OF REBELLIOUS SUSAN, a comedy in four acts by Henry Arthur Jones, was produced at the Criterion Theatre, London, on October 23, 1894, under the management of Charles Wyndham. The cast included Mr. Wyndham as *Sir Richard Kato* and Miss Mary Moore as *Lady Susan Harabin*. On December 29 of the same year it was played for the first time in this country at the Lyceum Theatre in New York, with the following cast of characters :

<i>Sir Richard Kato, Q.C.</i>	HERBERT KELCEY.
<i>Admiral Sir Joseph Darby</i>	W. J. LE MOYNE.
<i>Mr. Jacomb</i>	CHARLES WALCOT.
<i>James Harabin</i>	STEPHEN GRATTAN.
<i>Fergusson Pybus</i>	FRITZ WILLIAMS.
<i>Lucien Edensor</i>	WALTER S. HALE.
<i>Kirby</i>	ERNEST TARLETON.
<i>Lady Susan Harabin</i>	ISABEL IRVING.
<i>Elaine Shrimpton</i>	ELIZABETH TYREE.
<i>Lady Darby</i>	MRS. CHARLES WALCOT.
<i>Mrs. Inez Quesnel</i>	RHODA CAMERON.

Even in the light of Mr. Jones's highly amusing published preface to "The Case of Rebellious Susan," it is difficult to understand what the dramatist was driving at when he wrote this "comedy." At first thought—especially during the first act—it seems to be a deliberate skit upon Dumas's "Francillon," but it later assumes a perfunctorily serious tone which precludes any such idea. The story simply deals with the right of a wife to retaliate in kind against her husband's infidelity, although the extent of dereliction on both sides is

left in a delightful state of uncertainty. Upon this theme is woven a tale of conjugal infelicity, although *Lady Susan* is scarcely to be blamed for casting off so woe-begone and spiritless a husband as her lord is represented to be. Through the ministrations of *Sir Richard Kato*, all these little ironies of life, as Thomas Hardy would call them, are smoothed over, and the audience leaves the theatre with the feeling that if any difficulties arise after the curtain has fallen, good *Sir Richard* will be sure to set everything aright.

CASTE, a comedy in three acts by T. W. Robertson, was produced at the Prince of Wales's Theatre in London on April 6, 1867. If some bookworm should chance to come across an old "Christmas Annual" edited by Tom Hood, and if he should open it at a sketch entitled "Rates and Taxes," he would have before him the germ of Robertson's comedy. Of all his plays, with the possible exception of "David Garrick," "Caste" has been the most popular. It was produced at the little Prince of Wales's Theatre following the withdrawal of "Ours" after its long run of one hundred and fifty nights, and it continued the successful series of Robertson plays which had begun there under the Bancrofts' management with the performance of "Society" in November, 1865. John Hare was a member of the company, and had made successive hits as *Lord Ptarmigan* in "Society" and *Prince*

Perovskiy in "Ours" before the part of *Sam Gerridge* fell to him when "Caste" was put in rehearsal. In that original performance, Frederick Yonge appeared as *Hon. George d'Alroy*, S. B. Bancroft as *Captain Hawtree*, George Honey as *Eccles*, Lydia Foote as *Esther*, and Marie Wilton (who later became Mrs. Bancroft) as *Polly*. There are many who hold to this day that Mrs. Bancroft's *Polly* is the most finished portrait ever contributed by her to the English stage. George Honey's *Eccles*, well known by playgoers in this country a score of years ago, was one of the most minutely perfect performances of an unusually versatile and gifted comedian; and Mr. Hare, who some thirty years later gave the character of *Sam Gerridge* to his son in order to put on the garb of *Eccles* himself, was said to have been the veritable portrait of a sharp, wiry workingman, who might have stepped out of any mechanic's shop in England.

"Caste" was to become an English stage classic. Ever since that first night, it has been played year after year in almost every theatre in the United Kingdom, never seeming to lose one jot of the popularity won at its original performance. David James became a well-known *Eccles*, and in recent years John Hare has added to his fame by his acting of the drunken scamp. He played the part for the first time in London on October 16, 1896, and gave to the character many distinctly pathetic

elements which it lacked at the hands of its previous interpreters.

"Caste" was at once drafted into the American service by William J. Florence, who concocted a manuscript of the play through closely watching the London performances, and brought out the result at the Broadway Theatre in New York on August 5, 1867. The cast was as follows:

<i>Hon. George d'Alroy</i>	WILLIAM J. FLORENCE.
<i>Captain Hawtree</i>	OWEN MARLOWE.
<i>Eccles</i>	WILLIAM DAVIDGE.
<i>Sam Gerridge</i>	EDWARD LAMB.
<i>Esther</i>	HENRIETTA CHANFRAU.
<i>Polly</i>	MRS. WILLIAM J. FLORENCE.
<i>Marquise de St. Maur</i>	" G. H. GILBERT.

A lawsuit between Lester Wallack and Florence resulted in a victory for the latter, and so Mr. Wallack's company was obliged to follow the lead of its rival. The first Wallack production was given in Brooklyn on the 2d of September, with the following cast:

<i>Hon. George d'Alroy</i>	J. B. POLK.
<i>Captain Hawtree</i>	B. T. RINGGOLD.
<i>Eccles</i>	J. H. STODDART.
<i>Sam Gerridge</i>	CHARLES HALE.
<i>Esther</i>	CLARA JENNINGS.
<i>Polly</i>	MARY GANNON.
<i>Marquise de St. Maur</i>	MRS. GEORGE VERNON.

A short revival of the comedy was given at Wallack's Theatre the following season, and another at Augustin Daly's Fifth Avenue Theatre on No-

vember 15, 1869, with Mrs. Chanfrau, Mrs. Gilbert, and Mr. Davidge in the parts they acted in the Florence production, George Clarke as *d'Alroy*, J. B. Polk as *Hawtree*, James Lewis as *Sam Gerridge*, and Fanny Davenport as *Polly*. Other revivals followed from time to time, but "Caste" never reached the perhaps doubtful distinction of a long run. George Honey, Harry Beckett, Charles Groves, Robert McWade, George W. Wilson, and George Holland have all been seen in the larger cities of the country as *Eccles*, and among the later *Sam Gerridges*, E. M. Holland is the most notable. Ada Dyas, Rose Coghlan, and Marion Manola have appeared as *Esther*, while *Polly* has had the benefit of such interpreters as Effie Germon, Florence Gerard, and Hattie Schell.

"Caste" lost no time in reaching Boston. A series of three performances at the Howard Athenæum, on September 2, 3, and 4, 1867, under the auspices of Cecille Rush, paved the way for the successful production which came at the Boston Museum on the following September 23, and in which William Warren added a notable portrait to his already large collection of masterly dramatic creations. The cast was:

<i>Hon. George d'Alroy</i>	L. R. SHEWELL.
<i>Eccles</i>	WILLIAM WARREN.
<i>Captain Hawtree</i>	J. A. SMITH.
<i>Sam Gerridge</i>	J. H. RING.
<i>Dixon</i>	WALTER KELLY.
<i>Esther Eccles</i>	ANNIE CLARKE.
<i>Polly Eccles</i>	LOUISA MEYERS.
<i>Marquise de St. Maur</i>	MRS. E. L. DAVENPORT.

When Florence left New York, after the lawsuit with Wallack, he went to Boston and gave two performances of his version of "Caste" at the Boston Theatre on September 30 and October 1, 1867. The cast was made up of Florence as *d'Alroy*, Mrs. Florence as *Polly*, Mrs. J. B. Booth (now known as Agnes Booth) as *Esther*, Mrs. L. Morse as the *Marquise*, and Walter M. Leman as *Eccles*.

Another production followed at Selwyn's Theatre on Thursday evening, November 7, announced as the "first appearance of Kitty Blanchard and first night in this theatre of the original comedy by Thomas W. Robertson, now presented (for the first time in Boston) from the original manuscript, purchased from the author, entitled 'Caste.'" The play, however, was performed only four times at that house. The cast included Mrs. Henrietta Chanfrau, Miss A. Harris, Frederic Robinson, G.W. Garrison, Stuart Robson, and Harry Pearson.

The two most notable Boston revivals came in the fall of 1875, when George Honey first showed American theatre audiences his conception of *Eccles* at the Globe Theatre, and Warren reappeared at the Museum in the character which he had made famous eight years before. The comedy was acted at the Globe Theatre by George Honey as *Eccles*, John C. Cowper as *d'Alroy*, Owen Marlowe as *Hawtrce*, John H. Burnett as *Sam Gerridge*, Clara Fisher Maeder as the *Marquise*, Katherine Rogers as *Esther Eccles*, and Lillian Conway as *Polly*. This

production opened on November 29, 1875, following after a brief interval the long run of "Our Boys," and continued until December 15. The rival production at the Museum included Warren as *Eccles*, Harry Montague as *d'Alroy*, W. H. Crisp as *Hawtree*, J. H. Ring as *Sam*, Annie Clarke as *Esther*, Mary Cary as *Polly*, and Mrs. Vincent as the *Marquise*. Warren acted *Eccles* eighty-four times in all. Montague, who was one of the best *d'Alroys* ever seen on our stage, had come from Wallack's Theatre in New York, where he had been playing that character to the *Eccles* of Harry Beckett, the *Sam Gerridge* of E. M. Holland, with Ada Dyas as *Esther*, Effie Germon as *Polly*, and Mme. Ponisi as the *Marquise*.

In recent years "Caste" has been occasionally revived in New York, Boston, and other important theatrical centres.

THE CAT AND THE CHERUB, a play of Chinese life in one act by Chester Bailey Fernald, was produced at Hammerstein's Olympia Theatre in New York on September 20, 1897, with the following cast:

<i>Wing Shee</i>	HOLBROOK BLINN.
<i>Chin Fang</i>	RICHARD GANTHONY.
<i>Hoo King</i>	ALFRED HASTINGS.
<i>Wing Sun Luey</i>	EDWIN MORRISON.
<i>Ah Yoi</i>	RUTH BENSON.
<i>Hwah Kwee</i>	ALETHEA LUCE.
<i>Hoo Chee</i>	GRACE SHERIDAN.
<i>One-two (the cat)</i>	BY HIMSELF.

Mr. Fernald's little play of life in the Chinese quarter of San Francisco is one of the few short pieces that are not only interesting but intensely dramatic and exciting, keeping the auditor in a state of suspense that is not relieved until the fall of the curtain. Adapted from a story by Mr. Fernald, originally published in "The Century Magazine," it shows a side of Chinese character with which few Americans are familiar; and while it does not require actors of special ability for its interpretation, it nevertheless needs players who can enter into the spirit of the odd scene and action, and who can make the speeches, delivered in the peculiar style of the Chinese, effective to an audience which has to take for granted the fact that the portrayal is true to life. Mr. Ganthony was good as the keeper of an opium den, the villain of the story, while Mr. Blinn delivered carefully the long speeches, spiced with a dash of Chinese humor. One of the best features of the production was the incidental music by Edgar Stillman Kelley and N. Clifford Page, which was a quaint imitation of the Chinese airs to which visitors to the "Chinatowns" of various cities have become accustomed, but which was scholarly and appropriate, showing that both Mr. Kelley and his fellow-worker had made a study of the music of the Flowery Kingdom.

CATHERINE, a comedy in four acts by Henri Lavedan, was produced in Paris at the Théâtre Fran-

çais on January 22, 1898. An English version was at once prepared for Charles Frohman, who had secured the American rights, and it was performed for the first time in this country in the Garrick Theatre, New York, on October 24, 1898. The cast was :

<i>Duke de Coutras</i>	FRANK WORTHING.
<i>George Mantel</i>	JOSEPH HOLLAND.
<i>M. Vallon</i>	W. J. LE MOYNE.
<i>Baron Frouard</i>	J. G. SAVILLE.
<i>M. Lucas</i>	ROBERT HICKMAN.
<i>Frederic</i>	FRANCIS SEDGWICK.
<i>Paul</i>	GRETTE CARR.
<i>Footman</i>	MORGAN THORPE.
<i>Duchess de Coutras</i>	SARAH COWELL LE MOYNE.
<i>Catherine Vallon</i>	ANNIE RUSSELL.
<i>Helene</i>	ELSIE DE WOLFE.
<i>Baroness Frouard</i>	DORA GOLDTHWAITE.
<i>Madeleine de Coutras</i>	ETHEL BARRYMORE.
<i>Blanche Vallon</i>	MAY BUCKLEY.
<i>Jeanne</i>	GEORGIE MENDUM.
<i>Louise</i>	MARION KIRK.

Even if "Catherine" were not one of the best plays of our modern era, it would have been dignified into excellence by the exceptionally strong company of players which presented it. As it is, both play and actors were so perfectly adjusted to each other that the result was a performance remarkable alike in the credit due to both the dramatist and to his interpreters. Henri Lavedan is one of the foremost of the modern school of French writers for the stage, and is known in Paris and throughout France as a modern of the moderns. Three years before the production of "Catherine,"

his "Viveurs!" created a sensation even in sensational Paris, and thenceforth everything from his pen was sure of the most exacting interest and attention. His "Catherine" found its author in an entirely new mood, for, with the possible exception of one scene, it proved to be both meat for the strong and food for the weak. It had no new story to tell, it gave no ethical message to an expectant world, its characters were the ordinary people of French life and the customary personages of the French stage. But its author proved his power by his ability to recreate the old into the new, and to translate the stock characters and incidents of fiction into the language of his own time and place. The story of "Catherine" is as old as mankind. It is found in the literature of primitive ages; it prevails in the ballad and song which came directly from the hearts of the people before the arts of writing and printing were developed; it found a ready welcome when put upon the printed page in every land and every tongue. King Cophetua and his love for the beggar maid will always be, with varied changes, a theme for the novelist and dramatist, and no one need therefore blame M. Lavedan because he chose to resurrect the old tale in order to tell it in his own way. Other French dramatists who have preceded him—George Sand, Emile Augier, Alexandre Dumas fils, to cite only the most prominent—have rung their varied changes on the theme, and alike in

their case and in M. Lavedan's the end has fully justified the means.

The three leading characters in "Catherine" were acted almost to perfection by Miss Russell, Mrs. Le Moyne, and Mr. Worthing. Interpretation of character in its deepest, richest, and subtlest sense is rare indeed even among our best actors, and it is exactly such interpretation which these three players gave. Mrs. Le Moyne's interpretation achieved first rank, partly because of the strength given the character by the dramatist, but largely because of the strength added to it by the actress. She reinforced the character with her own personality to such a degree that she seemed veritably to create it of her own accord. And Miss Russell met every exigency of the title character with equal perfection. Mr. Worthing, whose chief scenes, with two exceptions, were acted with Mrs. Le Moyne and Miss Russell, allowed himself to be imbued with their naturalistic fervor, and the result was of more than ordinary interest. Once an actor of the purely declamatory school, Mr. Worthing became an exponent of nature, and no one could wish any greater degree of truth than was imparted by him to the character of the *Duke de Contras*.

A CELEBRATED CASE, under its French title of "Une Cause Célèbre," was produced at the Ambigu Comique, Paris, on December 4, 1877, with

M. Dumaine as *Jean Renaud*, M. Vaunoy as *Chamboran*, M. Laray as *Lasare*, M. Faille as *Comte d'Aubeterre*, Mme. Lena Munte as *Adrienne*, and Mme. M. Vannoy as *Valentine*. It was built, by Adolphe d'Ennery and Eugène Cormon (the authors of "*Les Deux Orphelines*"), on the details of a recent sensational trial, and, being transferred to the Théâtre de la Porte St. Martin on December 7, ran there for the unusually successful season of one hundred performances.

Émile Zola, then a dramatic critic, wrote a masterly criticism of the play, which may be found in his published volume of critical essays. Among other things, he says: "The prologue is in every way excellent. If only the style of it were changed—for in what an abominable style it is written! I could wish for no better prologue, from my own point of view. I have rarely seen anything on the stage finer than the horrible assassination of *Madeleine*. . . . But everything is spoiled when the drama begins. What a strange combination of duke and convict! And the silliest sentences are those which elicit the most violent applause. And, after all, why should we complain? Public silliness must have channels of expression of its own."

Two English versions were immediately forthcoming. "*Proof, or A Celebrated Case*," adapted by F. C. Burnand, was produced in London at the Adelphi Theatre on April 20, 1878, and ran

to crowded houses up to the first week of the following February, the cast including Mr. and Mrs. Daniel E. Bandmann (Millicent Palmer), Samuel A. Emery, Mr. and Mrs. Arthur Sterling, Louise Moodie, Charles Harcourt, and Mrs. Billington. The play was exceedingly well acted, an especial hit being made by Charles Harcourt in the character of the *Count d'Aubeterre*. Mr. Bandmann retired from the cast in the early part of the run, and was succeeded as *Pierre* by Herman Vezin, who continued in the character until the play was withdrawn.

But A. R. Cazauran, who was the play reader and dramatist attached to the Union Square Theatre, had anticipated the British adapter by several months, and five days after its production in New York under the literally translated title of "A Celebrated Case," the play was brought out at the Boston Museum, on January 28, 1878, with Mr. Barron as *Jean*, Mr. Warren as *Dennis O'Rourke*, Miss Clarke as *Adrienne*, and the other leading rôles intrusted to Mrs. Vincent, Mr. McClannin, and Miss Fannie Reeves. The performance was received on all sides with enthusiasm, and the play ran continuously at the Museum until the 20th of the following February. "Mr. Barron," says a contemporary account, "plays the soldier—the victim and martyr—and acts it with the finest artistic discretion and reserve, harrowing most the best seasoned theatre-goers by the complete natu-

ralness and manliness of his heartbroken misery. His grimy make-up for the convict is a completer self-abnegation for the sake of art than is often seen upon the stage."

Then came, from season to season, revivals of the play throughout many sections of the United States. George W. Wilson, James O'Neill, and Alexander Salvini have played *Jean Renaud* in recent years, and Kate Meek, Elizabeth Robins, Agnes Booth, and Georgia Cayvan have played *Adrienne*.

THE CHARITY BALL, a comedy drama in four acts by David Belasco and Henry C. De Mille, was produced at the Lyceum Theatre, New York, on November 19, 1889, with the following cast:

<i>John Van Buren</i>	HERBERT KELCEY.
<i>Dick Van Buren</i>	NELSON WHEATCROFT.
<i>Judge Peter Gurney Knox</i>	WILLIAM J. LE MOYNE.
<i>Franklin Cruger</i>	CHARLES WALCOT.
<i>Mr. Creighton</i>	HARRY ALLEN.
<i>Alec Robinson</i>	Fritz WILLIAMS.
<i>Mr. Betts</i>	WALTER C. BELLOWES.
<i>Ann Cruger</i>	GEORGIA CAYVAN.
<i>Phyllis Lee</i>	GRACE HENDERSON.
<i>Bessie Van Buren</i>	EFFIE SHANNON.
<i>Mrs. Camilla de Peyster</i>	MRS. CHARLES WALCOT.
<i>Mrs. Van Buren</i>	" THOMAS WHIFFEN.

The success of "The Charity Ball" was immediate. It ran at the Lyceum Theatre for a long period, was played in many cities season after season by the Lyceum stock company, and is now

given occasionally by resident and stock companies in various parts of the United States. Upon the retirement of Miss Cayvan from the Lyceum Company, Miss Isabel Irving succeeded to her rôles, and among them was that of *Ann Cruger* in "The Charity Ball." The life of the play is doubtless due to the direct fashion in which its story of mingled happiness and suffering appeals to the playgoer, and to the theatrical skill with which its component parts were pieced together by Mr. Belasco. Its well-knit texture, its frequent flashes of dramatic power, its clear characterization of modern types, all did much to offset the weakening effect of its spurious "comedy" scenes, the most of which were remarkable more for their vulgarity than for their wit.

THE CHRISTIAN, a drama in prologue and four acts, founded by Hall Caine upon his novel of the same name, was produced at the Empire Theatre in Albany on September 23, 1898. The following two weeks it was played successively in Washington and Providence, and on the 10th of October it began an engagement at the Knickerbocker Theatre in New York which continued until the following March. The original cast of characters was:

<i>John Storm</i>	EDWARD J. MORGAN.
<i>Lord Storm</i>	C. G. CRAIG.
<i>Horatio Drake</i>	JOHN MASON.

<i>Lord Robert Ure</i>	JAMESON LEE FINNEY.
<i>Archdeacon Wealthy</i>	GEORGE WOODWARD.
<i>Father Lamplugh</i>	R. J. DILLON.
<i>Parson Quayle</i>	GUY NICHOLS.
<i>The "Faro King"</i>	MYRON CALICE.
<i>The Manager</i>	EDGAR NORTON.
<i>Brother Paul</i>	FRANK J. KEENAN.
<i>Mrs. Callender</i>	MRS. GEORGIA DICKSON.
<i>Polly Love</i>	ETHEL MARLOWE.
<i>Betty</i>	CARRIE MERRILEES.
<i>Letty</i>	PERDITA HUDSPETH.
<i>Nettie</i>	BESSIE DUNN.
<i>Liza</i>	EDITH MERRILEES.
<i>Glory Quayle</i>	VIOLA ALLEN.

The production of "The Christian" marked the beginning of Viola Allen's career as a star, and she continued to play *Glory Quayle* for two successive seasons. Mr. Morgan as *John Storm* was succeeded by Joseph Haworth, Henry Jewett, and Robert Drouet, and in 1901-1902 he was starred in the title rôle, with Elsie Leslie as *Glory Quayle*. On October 16, 1899, "The Christian" was produced in London at the Duke of York's Theatre, with Herbert Waring as *John Storm* and Evelyn Millard as *Glory Quayle*. It was continued there but a short time, and has never proved popular in England.

When "The Christian" in dramatic form was announced as Hall Caine's unaided work, there was at least something to be hoped for. Mr. Caine has always been too good a craftsman to make of his own accord an ill-proportioned novel or an ill-constructed play, and although he has never shown himself anywhere near the equal of Wilkie Collins in logical plot-building and descriptive char-



VIOLA ALLEN,
As Glory Quayle, in the Christian.

acter-writing, he has always made apparent his ability to follow a narrative from an explicit beginning to a logical end. But "The Christian" proved to be a very mediocre piece of dramatic work. In action it was slow, in dialogue it was verbose and long-winded, in character drawing it was distorted and frequently incomprehensible. Its progress was clogged by the introduction of characters obviously forced upon the scene to give local color and humor. Mr. Caine's theme was to outline a few years in the lives of *Glory Quayle* and *John Storm*, and to carry a woman through the world and its temptations into the folds of the Church and into her lover's arms. In the midst of their adventures the woman is invariably frivolous and virtuous, the man conspicuously austere and of course equally virtuous, uttering constant preachments upon the dangers of an evil life and the glories of righteous living. The novel ended with the death of *John Storm*; the play leaves him alive, with promise of a speedy union with *Glory Quayle*.

THE CLIMBERS, a play of modern life in four acts by Clyde Fitch, was produced, under the management of Miss Amelia Bingham, at the Bijou Theatre, New York, on January 15, 1901. The cast was:

<i>Richard Sterling</i>	FRANK WORTHING.
<i>Edward Warden</i>	ROBERT EDESON.
<i>Frederick Mason</i>	JOHN FLOOD.
<i>Johnny Trotter</i>	FERDINAND GOTTSCHALK.

<i>Dr. Steinart</i>	GEORGE C. BONIFACE.
<i>Godesby</i>	J. B. STURGES.
<i>Ryder</i>	MR. KINARD.
<i>Servant</i>	HENRY WARWICK.
<i>Jordan</i>	EDWARD MORELAND.
<i>Leonard</i>	HENRY STOKES.
<i>Footman</i>	FREDERICK WALLACE.
<i>Richard Sterling, Jr.</i>	HARRY WRIGHT.
<i>Mrs. Hunter</i>	MADGE CARR COOKE.
<i>Mrs. Sterling</i>	AMELIA BINGHAM.
<i>Jessica Hunter</i>	MAUD MONROE.
<i>Clara Hunter</i>	MINNIE DUPREE.
<i>Miss Hunter</i>	ANNIE IRISH.
<i>Miss Godesby</i>	CLARA BLOODGOOD.
<i>Miss Sillerton</i>	YSOBEL HASKINS.
<i>Thompson</i>	LILLIAN ELDRIDGE.
<i>Marie</i>	FLORENCE LLOYD.

"The Climbers" remained at the Bijou Theatre for several months, and in the early part of the following season it was played in Boston and other principal American cities. The changes in the cast then involved the appearance of James Carew as *Frederick Mason*, Alfred Fisher as *Dr. Steinart*, Marian Gardiner as *Jessica Hunter*, Ethel Winthrop as *Miss Hunter*, Bijou Fernandez as *Miss Godesby*, and Florence Lloyd as *Miss Sillerton*.

THE COLLEEN BAWN, a melodrama in five acts, was founded by Dion Boucicault upon "The Collegians," a novel of Irish life by Gerald Griffin, who, as poet, novelist, and dramatist, would have made a lasting mark in the literary world had he not turned to the ecclesiastical life while his literary reputation was yet in the making. He was

the author of several notable dramas, and his poems and novels displayed an imaginative gift which might have made him famous among the members of a race which has brought forth many remarkable literary geniuses.

The first stage version of "The Collegians," entitled "Eily O'Connor, or The Foster-Brother," was made by J. Egerton Wilks, and was produced at the City Theatre in Grub Street, London, on July 23, 1831. It was in two acts, and introduced the water-cave scene, which was the leading feature of later revivals. The cast included Mrs. Chapman as *Eily O'Connor*, Miss Forde as *Ann Chute*, Miss Ellen Tree as the *Widow Cregan*, James Vining as *Hardress Cregan*, John Kemble Chapman as *Danny Mann*, and J. B. Buckstone as *Lowry Lobby*, the prototype of Boucicault's *Myles-na-Coppaleen*. "Eily O'Connor" was subsequently revived at the Subscription Theatre in Surrey Street, Strand, afterward known as the Strand House, on October 29, 1832, with E. W. Elton as *Hardress Cregan*, John Kemble Chapman as *Danny Mann*, Sam Chapman as *Lowry Lobby*, Miss Mary Glover as *Eily O'Connor*, Miss Pearce as *Ann Chute*, and Miss Cooke as the *Widow Cregan*. It did not achieve even average popularity, and soon disappeared from public view.

The story of "The Colleen Bawn" was founded on fact, but as the novel was written about a dozen years after the actual murder, the author was com-

pelled to alter the true facts so as not to offend the living members of the culprit's family, who held high position in the city and county of Limerick. The facts in the case may be found in the "Recollections of an Irish Police Magistrate," published by Ward, Locke & Co. of London.

Dion Boucicault's version, called "The Colleen Bawn, or The Brides of Garryowen," was produced for the first time on any stage at Laura Keene's Theatre in New York on March 27, 1860, with the following cast:

<i>Myles-na-Coppaleen</i>	DION BOUCICAULT.
<i>Hardress Cregan</i>	H. F. DALY.
<i>Danny Mann</i>	CHARLES WHEATLEIGH.
<i>Kyrle Daly</i>	CHARLES FISHER.
<i>Father Tom</i>	DAN LEESON.
<i>Mr. Corrigan</i>	G. BURNET.
<i>Bertie O'Moore</i>	MR. HENRY.
<i>Hyland Creagh</i>	MILNES LEVICK.
<i>Corporal</i>	MR. CLARK.
<i>Eily O'Connor</i>	AGNES ROBERTSON.
<i>Ann Chute</i>	LAURA KEENE.
<i>Mrs. Cregan</i>	MADAME PONISI.
<i>Sheelah</i>	MARY WELLS.
<i>Kathleen Creagh</i>	JOSEPHINE HENRY.
<i>Ducie Blennerhasset</i>	MISS HAMILTON.

It immediately became popular, and was played in London for the first time on September 10, 1860, at the Adelphi Theatre, the cast including many famous English players. In addition to Mr. Boucicault and Miss Robertson, who played the characters they had assumed in New York, John Billington appeared as *Hardress Cregan*, David

Fisher as *Kyrle Daly*, Edmund Falconer as *Danny Mann*, C. H. Stephenson as *Father Tom*, Mrs. Billington as *Mrs. Cregan*, and Mrs. Alfred Mellon as *Ann Chute*. There were no tanks of real water in those days, and so *Myles* rescued *Eily* from a pasteboard water cave, and came up smiling with her between the gauzes and the gaslights.

Since then "The Colleen Bawn" has been performed throughout Europe, America, and Australia. The most notable revival was at the Princess's Theatre in London on January 25, 1896, when Agnes Robertson took the part of *Mrs. Cregan*.

THE CONQUERORS, a drama in four acts by Paul M. Potter, was produced at the Empire Theatre, New York, on January 4, 1898, and ran there for a period of several months. It was cast as follows:

<i>Eric von Rodeck</i>	WILLIAM FAVERSHAM.
<i>General von Brandenburg</i>	E. Y. BACKUS.
<i>Major von Wolfshagen</i>	J. H. BENRIMO.
<i>Captain Theobald Korner</i>	JOSEPH WHEELOCK, JR.
<i>Lieutenant Otto Berent</i>	JOHN R. SUMNER.
<i>Lieutenant Rudolph Heiberg</i>	G. W. HOWARD.
<i>Hugo, Baron of Grandpré</i>	GUY STANDING.
<i>Abbé Dagobert</i>	W. H. CROMPTON.
<i>Jean Baudin, called Bobeche</i>	GEORGE OSBOURNE, JR.
<i>Merle</i> } tradesmen of Dinan {	JOHN ARMSTRONG.
<i>Rossignol</i> }	FRANK BROWNLEE.
<i>Cri-Cri</i> } "Orpheonists".... {	GEORGE C. PEARCE.
<i>Chanteclair</i> }	WILLIAM WORKMAN.
<i>Yvonne de Grandpré</i>	VIOLA ALLEN.
<i>Jeanne Marie Baudin, her foster-sister</i>	BLANCHE WALSH.

<i>Babiole de Grandpré, her sister.</i>	JESSIE BUSLEY.
<i>Poulette</i>	MAY ROBSON.
<i>Anita</i>	LILLIAN THURGATE.
<i>Elodie</i>	CLARA BLOODGOOD.
<i>Celine</i>	ADELINE MANN.
<i>Veronique</i>	FRANCES COMSTOCK.

Some time after the first performance, Mr. Potter acknowledged his indebtedness to Guy de Maupassant's "Mademoiselle Fifi," but no mention of that fact was made on the bill of the play. The artistic and moral defects of "The Conquerors" raised an immediate clamor, but they were greatly exaggerated. Its offenses lay plainly upon the surface, and not the least of these was the fact that while "The Conquerors" masqueraded as a high-class drama, it was really a melodrama of the most blatant type. It fairly bristled with sensational points, some of them very clever from a purely theatrical standpoint, but it lacked almost every logical element which goes toward the making of a complete drama. The plot was a constant riot of physical violence and mental emotions. Its portrayal of real life—for it was not a romance, and it did professedly attempt to portray real life—was too one-sided to be accepted for a moment. Its characters were all either great saints or great sinners; their actions and emotions were all violent, rapidly shifting, and incoherent. There was not the slightest touch of delicacy, of subtlety, of refinement in the play.

Some time after the production of "The Con-

querors," Jessie Millward succeeded Viola Allen as *Yvonne*, and Eleanor Moretti replaced Blanche Walsh as *Jeanne Marie*. On April 14, 1898, after some changes had been made in the plot, it was produced in London at the St. James's Theatre, with George Alexander as *Eric*, Julia Neilson as *Yvonne*, and Constance Collier as *Jeanne Marie*, but it failed to receive the approval of the London public.

THE COUNTESS VALESKA, a romantic drama in four acts, adapted from "Der Lange Preusse" ("The Tall Prussian") by Rudolph Stratz, was produced at the Knickerbocker Theatre in New York on January 10, 1898. The cast was as follows:

<i>Achim von Lohde</i>	BASSETT ROE.
<i>Herr von Lohde</i>	H. A. LANGDON.
<i>Bogun</i>	T. L. CARTWRIGHT.
<i>Tuleikes</i>	T. J. HART.
<i>Roger</i>	ALFRED KENDRICK.
<i>Muechenberg</i>	DONALD MACLAREN.
<i>Lamotta</i>	E. L. STUART.
<i>General Lamarrois</i>	G. W. ANSON.
<i>Major D'Auzoni</i>	ALGERNON TASSIN.
<i>Lieutenant Colet</i>	FREDERIC MURPHY.
<i>Grenadier Matthieu</i>	DODSON L. MITCHELL.
<i>Count Bjelinski</i>	EDWIN HOWARD.
<i>Lenski</i>	MARTIN DALY.
<i>Aweyde</i>	HERBERT EATON.
<i>Mohammed Bey</i>	JAMES T. BARTON.
<i>Rustan</i>	FRANK BERNARD.
<i>Nepomuk</i>	CHARLES W. BUTLER.
<i>Countess Valeska</i>	JULIA MARLOWE.
<i>Elizabeth</i>	ALICE PARKS.
<i>Frau Ursula</i>	MRS. SOL SMITH.
<i>Basir</i>	KATHERINE WILSON.

Stratz's play was first acted at the Royal Schauspiel-Haus, Berlin, on December 21, 1896, meeting with success among the Germans, as its romantic story appealed to all lovers of the drama. The scenes were laid in Poland on the eve of the battle of Friedland in 1807, at the time when Napoleon was allowing the world to believe that he was really interested in Poland, and the play concerned the fortunes of the *Countess Valeska*, who was loyal to Poland. She has saved the life of *Achim von Lohde* (the Tall Prussian) by allowing him to represent himself as her overseer, is madly and wholly in love with him, and when *Achim*, urged by his father, is prepared to assist in a plot to assassinate Napoleon, the struggle between patriotism and love becomes the key-note of the play. The interest in the characters was well sustained to the end, and American playgoers were as much pleased with the play as were the Berlin theatre-goers.

Miss Marlowe appeared to good advantage in the name-part, the character offering opportunities for her to show her abilities in comedy and in both sentimental and emotional scenes. Mr. Roe was a manly *Achim*, and Mrs. Smith was entertaining in a character part. The play proved an agreeable addition to Miss Marlowe's repertory, and after she had given it throughout the country it was eagerly seized upon by the stock companies, which found it a drawing card.

THE CRICKET ON THE HEARTH, a comedy in three acts, adapted by Dion Boucicault from Dickens's story, was produced, under the title of "Dot," at the Winter Garden, New York, on September 14, 1859. The cast was a memorable one, including Joseph Jefferson as *Caleb Plummer*, Harry Pearson as *John Peerybingle*, "Dolly" Davenport as *Edward Plummer*, Agnes Robertson as *Dot*, Sara Stevens as the blind *Bertha*, Mrs. John Wood as *Tilly Slowboy*, and Mrs. W. R. Blake as *Mrs. Fielding*. Later in the same season, "Dot" was brought out at the Varieties Theatre in New Orleans, with John E. Owens as *Caleb Plummer*, C. W. Couldock as *John Peerybingle*, Charlotte Thompson as *Dot*, Sara Stevens as *Bertha*, Polly Marshall as *Tilly Slowboy*, and Mrs. W. A. Chapman as *Mrs. Fielding*. The play was immensely popular in New Orleans, and ran for two months, an unprecedented period for that time and that city.

The origin of "The Cricket on the Hearth" as a play is somewhat singular. Dickens's story was first dramatized by two French playwrights from the pages of "All the Year Round," in which it appeared serially, and was performed in Paris under the title of "Le Marchand d'Enfants," with the great Taillard in the leading rôle. Dion Boucicault happened to see the piece in Paris, and, without knowing its origin, made an English version for Joseph Jefferson. Not until rehearsals began was the discovery made that it was drawn

from Dickens's story. The characters were at once given the names by which Dickens had christened them, and the play was immediately successful. Soon after the production, however, Jefferson and Boucicault had a disagreement, and the original version was discarded by the actor for one prepared, it is said, by Albert Smith. In this the relations between *Dot*, *John Peerybingle*, *Caleb Plummer*, blind *Bertha*, and *Tilly Slowboy* were carefully interwoven, the second act containing the pious deception of *Bertha*, and the third the pathetic disclosure of that deception.

For forty years and more Joseph Jefferson has repeated, season after season, his interpretation of *Caleb Plummer*. "Many of his admirers," William Winter has written,¹ "have long regarded his *Caleb Plummer* as the best of his embodiments. The right method of estimating the full stature of an actor is to deduce it not from one of his works, but from all of them. The performance of *Caleb Plummer* was a touching exemplification of dramatic art applied to the expression of simple tenderness; but it revealed only one phase of the actor's strength. *Caleb Plummer* is a more pathetic person to think about than to see. You cannot read his story without tears. But the moment the actor makes him visible he runs the risk of absurdity or of tediousness in the result, for

¹ "The Life and Art of Joseph Jefferson."
By William Winter. Page 225.

he must make the personality amusing, and he must make the self-sacrifice beautiful. The audience must be made to laugh at him—and to love him while they laugh. Jefferson's sincerity was not more obvious than his consummate skill. He lived in the character. He never lapsed out of the feeling of it. He kept with nature's precision the woeful face, and the forlorn, blighted figure—a being sequent on years of penury."

CYRANO DE BERGERAC, a heroic comedy in five acts by Edmond Rostand, was produced by Coquelin at the Théâtre de la Porte St. Martin, Paris, on December 28, 1897. Coquelin played the title rôle, with Mme. Marie Legault as *Roxane*, M. Volny as *Christian de Neuville*, M. Desjardins as the *Comte de Guiche*, and M. Jean Coquelin as *Ragueneau*. The play was immediately published in Paris, and in it Rostand paid the following extraordinary dedicatory tribute to the actor and producer of his *Cyrano*: "C'est à l'ame de *Cyrano* que je voulais dédier ce poème. Mais puisqu'elle a passé en vous, COQUELIN, c'est à vous que je le dédie." "*Cyrano de Bergerac*" was continued at the Porte St. Martin until June 29, 1898, and a week later Coquelin began a London engagement at the Lyceum Theatre with the first performance in that city of Rostand's play. On December 10, 1900, at the Garden Theatre, New York, the play was performed for the first time in this country

in French, with Coquelin as *Cyrano* and Sarah Bernhardt as *Roxane*.

The fame of "Cyrano de Bergerac" spread throughout the world within a few months of its Paris production, and the following season saw its performance in the United States in various translations and under numerous managements. It was first played in English, in a translation by Howard Thayer Kingsbury, at the Garden Theatre, New York, on October 3, 1898, with Richard Mansfield as the leading actor and by a company under his personal direction. Mr. Mansfield of course played *Cyrano*, and he was supported by Arthur Forrest as the *Comte de Guiche*, William Courteney as *Christian*, A. G. Andrews as *Ragueneau*, and Margaret Anglin as *Roxane*. Another version, based on a published translation by Gladys Thomas and Mary F. Guillemard, was hastily prepared by Augustin Daly and was performed, also on October 3, at the Chestnut Street Opera House, Philadelphia, with Charles Richman as *Cyrano*, James Young as *Christian*, Sidney Herbert as the *Comte de Guiche*, William F. Owen as *Ragueneau*, and Ada Rehan as *Roxane*. This version, however, proved a failure, and was withdrawn after a brief tour through Boston, Baltimore, and a few other cities. Mr. Mansfield continued "Cyrano" in his repertory throughout the season of 1898-99.

Other versions, cut and mangled beyond all recognition, were performed by various stock com-

panies catering to supposed popular tastes, but they died an early and deserved death. Despite the craze aroused by "Cyrano," M. Rostand immediately took high place in modern dramatic literature, and soon easily gained a seat in the French Academy. His play, which was founded on the adventures of the real Cyrano de Bergerac, whose name occupies a small place in French literature and French history, was published in three separate translations in this country—the two already referred to and in another by Gertrude Hall.

"Cyrano de Bergerac," in an English version by Louis N. Parker and Stuart Ogilvie, was performed in London for the first time in English at Wyndham's Theatre, April 19, 1900, with Charles Wyndham as *Cyrano*, Alfred Kendrick as *Christian*, Jerrold Robertshaw as *De Guiche*, George Giddens as *Ragueneau*, and Mary Moore as *Roxane*. It was not a success.

THE DANCING GIRL, a drama in four acts by Henry Arthur Jones, was produced by Beerbohm Tree at the Theatre Royal, Haymarket, in London, on January 15, 1891. The cast:

<i>The Duke of Guisebury</i>	BEERBOHM TREF.
<i>Hon. Reginald Slingsby</i>	FREDERICK KERR.
<i>David Ives</i>	MR. FERNANDEZ.
<i>John Christison</i>	FRED TERRY.
<i>Lady Bawtry</i>	ROSE LECLERCQ.
<i>Faith Ives</i>	BLANCHE HORLOCK.
<i>Drusilla Ives</i>	JULIA NEILSON.
<i>Sybil Crake</i>	ROSE NORREYS.

The play met with so favorable a reception in London that it was immediately secured for Edward H. Sothern, who desired to appear in more serious characters than those hitherto provided for him in "Lord Chumley" and "The Highest Bidder," upon which he had staked the first part of his starring career. He produced it in New York at the Lyceum Theatre on August 31, 1891, the cast including Mr. Sothern as the *Duke of Guisebury*, Morton Selten as *Slingsby*, Augustus Cook as *David Ives*, Bessie Tyree as *Faith Ives*, Jennie Dunbar as *Sybil Crake*, and Virginia Harned as *Drusilla Ives*. Later, Harry Eytinge succeeded Augustus Cook as *David Ives*. For some reason, "The Dancing Girl" did not remain long in Mr. Sothern's repertory, and was soon discarded for the plays which have led up to his recent success as a romantic actor.

Mr. Tree opened his second American tour in Washington on November 23, 1896, with his first performance in this country of "The Dancing Girl." He gave the play for the first time in New York at the Knickerbocker Theatre on December 7, with Kate Rorke as *Drusilla Ives* and Lionel Brough as *David Ives*.

DANDY DICK, a farce in three acts by Arthur W. Pinero, was produced at the Court Theatre, London, on January 27, 1887, and was given one hundred and eighty-four consecutive performances

before the exigencies of the theatrical season compelled its withdrawal. It was later revived successfully at Toole's Theatre, with only two changes in the cast, Alfred Bishop appearing as *Blore*, and Eva Wilson as *Sheba*. The original cast was :

<i>The Very Rev. Augustin Jedd, D.D.</i> . . .	JOHN CLAYTON.
<i>Sir Tristram Mardon, Bart.</i>	EDMUND MAURICE.
<i>Major Tarver</i>	F. KERR.
<i>Mr. Darbey</i>	H. EVERSFIELD.
<i>Blore</i>	ARTHUR CECIL.
<i>Noah Topping</i>	W. H. DENNY.
<i>Hatcham</i>	W. LUGG.
<i>Georgiana Tidman</i>	MRS. JOHN WOOD.
<i>Salome</i>	MARIE LEWIS.
<i>Sheba</i>	ROSE NORREYS.
<i>Hannah Topping</i>	LAURA LINDEN.

"Dandy Dick" received occasional revivals on the London stage, the most important being that at Wyndham's Theatre on February 8, 1900, Mr. Maurice and Mr. Denny acting the characters they assumed in the original production. Alfred Bishop appeared as the *Rev. Dr. Jedd*, A. Vane Tempest as *Major Tarver*, Stanley Cooke as *Mr. Darbey*, George Giddens as *Blore*, Violet Vanbrugh as *Georgiana Tidman*, Maud Hoffman as *Salome*, Grace Lane as *Sheba*, and Annie Hughes as *Hannah Topping*.

The first performance of "Dandy Dick" in America was given on October 5, 1887, at Daly's Theatre, New York, the cast including Charles Fisher as the *Rev. Dr. Jedd*, George Clarke as *Sir Tristram Mardon*, John Drew as *Major Tarver*, Otis

Skinner as *Mr. Darbey*, James Lewis as *Blore*, and Ada Rehan as *Georgiana Tidman*. It was performed by Mr. Daly's company only thirty-two times. A contemporary critic said that Miss Rehan was "not over-interesting as *Georgiana Tidman*." A notable production of "Dandy Dick" was given by the celebrated stock company at the Boston Museum, Alfred Hudson appearing as the *Rev. Dr. Jedd*, Charles Barron as *Sir Tristram Mardon*, Edgar L. Davenport as *Major Tarver*, William Seymour as *Mr. Darbey*, George W. Wilson as *Blore*, Annie Clarke as *Georgiana Tidman*, and Isabelle Evesson as *Sheba*. "Dandy Dick" has been revived occasionally in this country as well as in England.

THE DANITES, a melodrama in five acts by Joaquin Miller, was produced at the Broadway Theatre in New York on August 22, 1877. The cast was as follows:

<i>Alexander McGee</i>	McKEE RANKIN.
<i>Charley Godfrey</i>	LOUIS ALDRICH.
<i>William Wise</i>	W. H. LYTELL.
<i>Thomas Adolphus Grosvenor</i> ...	W. J. COGGSWELL.
<i>Grasshopper Jake</i>	B. T. RINGGOLD.
<i>Bill Hickman</i>	ALEXANDER FITZGERALD.
<i>Hezekiah Carter</i>	G. B. WALDRON.
<i>Washee Washee</i>	HARRY PRATT.
<i>Georgie Williams</i>	LITTLE MANIE.
<i>Nancy Williams</i>	KITTIE BLANCHARD.
<i>Huldah Brown</i>	LILLIE ELDRIDGE.
<i>Sallie Sloan</i>	IDA JEFFREYS.
<i>Henrietta Dickson</i>	ADA GILMAN.

"The Danites," in spite of its author being a poet of repute, could not be seriously considered as a work of dramatic art. Its literary pretensions were small, its faults of construction were the usual faults of melodrama, and had the play been published it would have had few readers. But it was a play for the stage, not the closet, and its author doubtless never thought of his reputation as a poet, but simply sought to construct a play that should take with the public. And in this he succeeded beyond his wildest hopes, for the fresh, original American types, the local color, the picturesque and connected story, clean, sharp-cut, convincing, carried the piece to a remarkable popularity—a popularity to which the actors contributed and in which they shared. Mr. Rankin made a great success as *Alexander McGee*, while his wife, Kittie Blanchard, portrayed the character of *Nancy Williams* with such fine insight into the various phases of that young woman's changing personality that these two parts alone would have saved the fortune of even a poor play. For years these two continued to appear in these characters, and then Mr. Rankin alone starred in the piece with unwaning popularity. Within the past few years the stock companies have obtained possession of "The Danites," and it has shown as good drawing powers with the local players as with the stars. Probably few American plays have been so often given during the last quarter-century as this, and

it bids fair to run on indefinitely so long as the stock companies want an exciting and entertaining drama.

DAVID GARRICK, a comedy in three acts adapted by Thomas W. Robertson from a French drama called "Sullivan," was first tried tentatively at the Prince of Wales's Theatre in Birmingham, England, with E. A. Sothern in the title rôle. Mr. Sothern imagined that he had failed to interpret the character of *David Garrick* correctly, but the play was nevertheless taken to London, and on April 30, 1864, was performed at the Haymarket Theatre. The original draft of "David Garrick" was sold to a dramatic publisher for £10, and it had been laid aside for eight years before Sothern hit upon it as an appropriate character to follow *Lord Dundreary*. The first actress to interpret *Ada Ingot* was Miss Nellie Moore, and to her acting Mr. Sothern generously attributed the London success of the production. "In his early performances in 'David Garrick'—especially the scenes in which he attempts to disenchant the citizen's daughter by assuming the excesses of a drunkard—Mr. Sothern was droll and effective, without being overstrained, and there was real feeling in his sense of the humiliation he inflicts upon himself to save the girl who loves him from a misplaced passion. His declamation of some tragic lines, though a little heightened for the special



EDWARD A. SOTHERN,
As David Garrick.

occasion, was so fervent that it might have been effective if his acting had been in earnest. More than once, when he expressed his besetting desire to play tragedy, and his fear that, after *Lord Dundreary*, the public would not accept him, 'Deliver tragedy,' I said, 'as you do in "David Garrick," only omit the touch of burlesque, and you may succeed.' 'Ah! but it is just because in "David Garrick" it is burlesque,' he replied, 'that I dare let myself go.' This reply seemed to me to light up the entire situation."¹

Mr. Sothern soon made his *David Garrick* a prominent stage figure on both sides of the ocean. His successors in the part have been numerous, and by playgoers who remember the early days of "David Garrick" they are always judged in comparison with the first interpreter of the character. Charles Wyndham, Lawrence Barrett, Salvini, Edward S. Willard, Robert Downing, N. C. Goodwin, and Creston Clarke are among the many actors who have played "David Garrick" during the forty years which have elapsed since its production.

DAVID HARUM, a play in three acts by R. and M. W. Hitchcock, founded upon Edward Noyes Westcott's novel of the same name, was produced at the Lyceum Theatre in Rochester, New York, on April 9, 1900, and, after a week in that city,

¹ "Our Recent Actors." By Westland Marston.
London: 1890. Page 323.

was given for a fortnight in Syracuse, Buffalo, and Albany, with William H. Crane as the Homeville banker. Having thus put the play in shape for next season's presentation, Mr. Crane went to Cohasset, Massachusetts, for a long summer's outing, and on October 1, 1900, opened his season at the Garrick Theatre in New York with the play thus cast:

<i>David Harum</i>	WILLIAM H. CRANE.
<i>John Lenox</i>	GEORGE S. PROBERT.
<i>General Wolsey</i>	FRANK BURBECK.
<i>Chet Timson</i>	CHARLES JACKSON.
<i>Dick Larribee</i>	WILLIAM SAMPSON.
<i>Deacon Perkins</i>	HOMER GRANVILLE.
<i>'Zeke Swinney</i>	SHERIDAN TUPPER.
<i>Amos Elright</i>	WILL DEAN.
<i>Dug Robinson</i>	GEORGE F. DEVERE.
<i>Peleg Hopkins</i>	CHARLES AVERY.
<i>Bill Montaigne</i>	W. DUPONT.
<i>Mary Blake</i>	KATHERINE FLORENCE.
<i>Aunt Polly Bixby</i>	KATE MEEK.
<i>Widow Cullum</i>	LOIS FRANCES CLARK.

The dramatized version of "David Harum" gave as much pleasure to theatre-goers as the novel itself had given to its readers; for, although the play did not possess much dramatic merit, the humor of the story and the talents of Mr. Crane made the piece a great popular success. There was about as much plot to the play as there was to the book, and the parts of the drama which proved the most entertaining were those which had been transferred bodily from the pages of the novel. The principal figure was *Harum* himself, who was kept

on the stage during almost the entire action of the play, and the comedian succeeded in giving a picture of the shrewd, sharp, but kindly country banker and horse-trader which was instantly recognized by any one who had read the novel. Mr. Crane contrived to emphasize some of the most amiable and entertaining characteristics of the character, bringing out the humor, the cleverness, and the true big-heartedness of the Central New Yorker. It would probably be agreed that the actor had never done a finer piece of work in his whole career, and the fact that he is still appearing in the same part, and is likely to continue to present it for some seasons to come, shows how pleased the public has been with his masterpiece.

The entire cast was excellent, and although the following season a few changes were made in it, they were of little moment. Perhaps the players who most completely realized their prototypes in the novel were Mr. Jackson as *Chet* and Miss Clark as the *Widow*. Each of these seemed to have stepped out from the pages of the book, and their lifelike impersonations were a treat and a delight. Indeed, while the critics could not conscientiously praise the play, they had only words of praise for the players.

THE DEVIL'S DISCIPLE, a drama in three acts by George Bernard Shaw, was produced by Richard Mansfield at Harmanus Bleecker Hall, Albany,

New York, on October 1, 1897, with the following cast:

<i>Anthony Anderson</i>	BEN JOHNSON.
<i>Judith Anderson</i>	BEATRICE CAMERON.
<i>Mrs. Annie Dudgeon</i>	MINNIE MONK.
<i>Richard Dudgeon</i>	RICHARD MANSFIELD.
<i>Christopher Dudgeon</i>	A. G. ANDREWS.
<i>Uncle William Dudgeon</i>	W. N. GRIFFITH.
<i>Uncle Titus Dudgeon</i>	MR. LEFEVRE.
<i>Essie</i>	MISS BRISCOE.
<i>Lawyer Hawkins</i>	T. M. HUNTER.
<i>General Burgoyne</i>	ARTHUR FORREST.
<i>Major Swindon</i>	JOSEPH WEAVER.
<i>Rev. Mr. Brudenell</i>	WILLIAM COURTENEY.
<i>A Sergeant</i>	FRANCIS KINGDON.

It was immediately taken to New York, and on October 4 following was produced at the Fifth Avenue Theatre, with the same cast as that above given. "The Devil's Disciple" is in many ways a remarkable play. It was founded on a sensible, logical, coherent story. Its fable was simple and uninvolved, yet forcible and fascinatingly interesting. It offered no entanglement to keep the brain awhirl in search of a solution. It could be followed steadily and thoughtfully with no effort whatever in understanding it, but requiring the utmost effort to appreciate the ideas which underlay it and upon which it was built. The popularity of "The Devil's Disciple" undoubtedly arose from its child-like tale, and in spite of its ventures into the land of abstract philosophy. *Richard Dudgeon*, its hero, was no common hero. As in the case of "Arms and the Man," he was the one honest character amid a multitude of rogues, although the

world's opinion set him down as a rogue among saints. But *Captain Bluntschli* and he had little else in common beyond that. As the Bulgaria of "Arms and the Man" might have been any civilized country where liars are plenty, so might the New Hampshire of "The Devil's Disciple" have been any land where hypocrisy prevails. It really mattered nothing that *Richard Dudgeon* lived in a New Hampshire village in the year 1777, or that he was surrounded by as arrant a crowd of Puritans as ever graced the pages of history or fiction. It mattered not that the British army was on the field to give color and picturesqueness to the story. It mattered only that *Dudgeon* was a disciple of the devil, a heretic, a blasphemer, a roisterer, but, more than all else, a hero who offered to give up his life on the gallows as an American rebel, not because he wished to save the parson who cowardly deserted him, not because he loved the parson's wife, but because it suited his nature to do so. "What does anything matter?" he cries. Mr. Mansfield was not alone among his comrades as an apt interpreter of Shaw's philosophy. He acted *Dudgeon* with all his powerful, caustic, sardonic humor, forcing us to believe in the man and to accept him as the hero he was. With all his incomparable gifts as an actor, Mr. Mansfield has one gift which transcends them all, the intellectual power to absorb himself completely within a character. The soul of the character is his.

"The Devil's Disciple" was acted by Mr. Mans-

field throughout the following season. It was not produced in England until September 26, 1899, when Murray Carson brought it out at the Princess of Wales's (Kennington) Theatre, London, with himself in the title rôle, F. H. Macklin as *Anthony Anderson*, and Grace Warner as *Judith Anderson*.

DIPLOMACY, a drama in four acts adapted by Clement Scott and B. C. Stephenson from Sardou's "Dora," was produced at the Prince of Wales's Theatre, London, on January 12, 1878. Joseph Knight, the veteran critic of the "Athenæum," asserted that this performance of "Diplomacy" was "as good as that which was seen a year ago at the Vaudeville, though the cast on the occasion last named included such artists as Mlle. Blanche Pierson, Madame Alexis, MM. Paraed, Pierre Berton, Dieudonné, and Train." The English company was made up of the leading London players of the day. Mr. Kendal carried off the honors of the evening in the character of *Captain Beauclerc*, and Mrs. Kendal played *Dora* in her most effective manner, realizing fully the mingled humiliation and indignation beneath which the wronged wife is crushed. *Mr. Beauclerc* was played by John Clayton, *Baron Stein* by Arthur Cecil, the *Countess Zicka* by Mrs. Bancroft, and the *Marquise de Rio Zares* by Miss Lethière.

"Diplomacy" was first played in this country on

April 1, 1878, at Wallack's Theatre in New York, with the following cast :

<i>Henry Beauclerc</i>	LESTER WALLACK.
<i>Julian Beauclerc</i>	HENRY J. MONTAGUE.
<i>Count Orloff</i>	FREDERIC ROBINSON.
<i>Algie Fairfax</i>	W. R. FLOYD.
<i>Baron Stein</i>	J. W. SHANNON.
<i>Countess Zicka</i>	ROSE COGHLAN.
<i>Dora</i>	MAUD GRANGER.
<i>Marquise de Rio Zares</i>	MADAME PONISI.

A revival at the same house on March 16, 1885, included Lester Wallack, Rose Coghlan, and Mme. Ponisi in their original characters, Osmond Tearle as *Julian Beauclerc*, Harry Edwards as *Baron Stein*, and Annie Robe as *Dora*. "Diplomacy" was first brought out in Boston by Lester Wallack at the Park Theatre for the week of May 11, 1885, and on March 15 of the following year was produced at the Boston Museum. A revival at the Museum on October 3, 1887, enlisted the services of Charles Barron as *Henry Beauclerc*, Edgar L. Davenport as *Julian Beauclerc*, Alfred Hudson as *Baron Stein*, Frazer Coulter as *Count Orloff*, Annie Clarke as the *Countess Zicka*, Isabelle Evesson as *Dora*, and Mme. Ponisi as the *Marquise*. When Rose Coghlan became a star, "Diplomacy" became a leading feature in her repertory. It has received occasional revivals both in England and America.

THE DISTRICT ATTORNEY, a drama of modern metropolitan life by Harrison Grey Fiske and

Charles Klein, was produced at the American Theatre in New York on January 21, 1895. The cast was:

<i>John Stratton</i>	WILTON LACKAYE.
<i>Matthew Brainerd</i>	FRANK MORDAUNT.
<i>General Ruggles</i>	GEORGE FAWCETT.
<i>Daniel McGrath</i>	ODELL WILLIAMS.
<i>Wellington Gridley</i>	CHARLES S. ABBE.
<i>Frank Pierson</i>	EDWARD J. MORGAN.
<i>Williams</i>	LAWRENCE EDDINGER.
<i>Vernon Holt</i>	W. B. SMITH.
<i>Maxwell</i>	HARRY E. CHASE.
<i>Jamison</i>	ALFRED BLAKELEY.
<i>Corrigan</i>	J. E. COYNE.
<i>Watson</i>	T. E. RICHMOND.
<i>Grace Brainerd</i>	ANNIE IRISH.
<i>Helen Knight</i>	EFFIE SHANNON.
<i>Madge Brainerd</i>	ADELE RITCHIE.
<i>Elise</i>	EMMA STEVENS.

Good plays of modern life were so scarce that "The District Attorney" was more than ordinarily welcome. The probings of the famous Lexow Committee found in it their expression in dramatic form. Its plot was sensible and logical, its characters were genuine, and its development of political conditions in a great city moved forward to a definite conclusion. Its merit lay in the form of its expression and in the exact manner in which the dramatists caused every situation and every character to make for the completeness of their story.

Since its original production, "The District Attorney" has been revived occasionally by local stock companies.

DIVORCE, a comedy by Augustin Daly, was produced at the Fifth Avenue Theatre, New York, on September 5, 1871, and ran there until March 17, 1872. The cast was:

<i>Alfred Adrianse</i>	D. H. HARKINS.
<i>Mr. Burritt</i>	W. J. LE MOYNE.
<i>DeWolf DeWitt</i>	WILLIAM DAVIDGE.
<i>Templeton Jitt</i>	JAMES LEWIS.
<i>Captain Lynde</i>	LOUIS JAMES.
<i>Rev. Harry Duncan</i>	HENRY CRISP.
<i>Judge Kemp</i>	DAVID WHITING.
<i>Mrs. Ten Eyck</i>	FANNY MORANT.
<i>Fanny Ten Eyck</i>	CLARA MORRIS.
<i>Miss Lu Ten Eyck</i>	FANNY DAVENPORT.
<i>Grace</i>	LINDA DIETZ.
<i>Kitty</i>	IDA YEARANCE.
<i>Mrs. Kemp</i>	MRS. G. H. GILBERT.
<i>Flora Penfield</i>	MARY CARY.
<i>Jim</i>	OWEN FAWCETT.
<i>Dr. Lang</i>	GEORGE F. DEVERE.
<i>Christmas</i>	F. CHAPMAN.
<i>Pam</i>	J. H. BURNETT.
<i>Guinea</i>	W. BEEKMAN.
<i>Molly</i>	NELLIE MORTIMER.

Although some of the scenes and characters in "Divorce" were taken from Anthony Trollope's novel, "He Knew He was Right," it was in no wise an adaptation. In atmosphere and spirit, it was wholly American. The acting contributed not a little to its popularity. Mr. Le Moyne, Mr. James, Mr. Crisp, Miss Yearance, Miss Cary, and Mr. Fawcett all made their first appearances in Mr. Daly's company in "Divorce." On Washington's Birthday, in 1872, Mr. Daly made a venturesome experiment by taking his company over to

Philadelphia to act "Divorce" at the Chestnut Street Theatre in the afternoon, returning to the home theatre in time for the regular evening performance. At the close of the run of "Divorce," there was a month of revivals, George H. Griffiths making his first appearance as *Jesse Rural* on March 19, and after that "Article 47" was brought out.

In the midst of its New York run, Boston players were enabled to see "Divorce," which was presented at the Boston Museum for the first time on December 2, 1872. It ran only two weeks and four days, with the following cast of favorite Museum players :

<i>Alfred Adrianse</i>	CHARLES BARRON.
<i>Mr. Burritt</i>	FRANK HARDENBERGH.
<i>DeWolf DeWitt</i>	ROBERT F. McCLANNIN.
<i>Templeton Jitt</i>	WILLIAM WARREN.
<i>Captain Lynde</i>	J. ALFRED SMITH.
<i>Rev. Harry Duncan</i>	HART CONWAY.
<i>Judge Kemp</i>	JAMES BURROWS.
<i>Jim</i>	J. H. RING.
<i>Pam</i>	JAMES NOLAN.
<i>Dr. Lang</i>	J. SALISBURY.
<i>Fanny Ten Eyck</i>	ANNIE CLARKE.
<i>Miss Lu Ten Eyck</i>	FANNIE MARSH.
<i>Mrs. Ten Eyck</i>	MRS. J. R. VINCENT.
<i>Grace</i>	ELLA BURNS.
<i>Flora</i>	FANNY SKERRETT.
<i>Kitty</i>	BELLE BUTLER.
<i>Molly</i>	AMY AMES.
<i>Alfred</i>	LITTLE PORTIA.

Templeton Jitt was not one of Mr. Warren's most prominent rôles, and on his retirement from

the famous Museum company, his place in the revivals of "Divorce" was taken by George W. Wilson. "Divorce" is now played occasionally by local stock companies.

DR. JEKYLL AND MR. HYDE, a drama in four acts by T. Russell Sullivan from Robert Louis Stevenson's story of "The Strange Case of Dr. Jekyll and Mr. Hyde," was produced by Richard Mansfield at the Boston Museum on May 10, 1887. Mr. Mansfield was supported by members of the Boston Museum stock company, the cast being as follows:

<i>Dr. Jekyll</i> }	
<i>Mr. Hyde</i> }	RICHARD MANSFIELD.
<i>General Sir Danvers Carew</i>	BOYD PUTNAM.
<i>Dr. Lanyon</i>	ALFRED HUDSON.
<i>Gabriel Utterson</i>	FRAZER COULTER.
<i>Poole</i>	JAMES BURROWS.
<i>Inspector Newcomen</i>	ARTHUR FALKLAND.
<i>Jarvis</i>	J. K. APPLEBEE, JR.
<i>Agnes Carew</i>	ISABELLE EVESSON.
<i>Mrs. Lanyon</i>	KATE RYAN.
<i>Rebecca Moor</i>	EMMA SHERIDAN.

Both the play and Mr. Mansfield's acting of the dual rôle made an immediate sensation, and it has continued in his repertory down to the present day. On August 4, 1888, at the Lyceum Theatre, in Mr. Sullivan's play, Mr. Mansfield made his first appearance in London as a leading actor, being supported by his own company, D. H. Harkins appearing as *Dr. Lanyon*, John T. Sullivan as

Gabriel Utterson, Miss Emma Sheridan as *Rebecca Moor*, and Miss Beatrice Cameron as *Agnes Carew*. On the 6th of the same month, at the Opera Comique, a rival dramatic version of Stevenson's story, made by Daniel E. Bandmann, was produced by that actor, but he gained little popularity, and the piece was withdrawn after a few performances. He had previously given the same play in various American cities, notably in New York at Niblo's Garden, in March, 1888, and in Boston at the Boston Theatre the following month. Other actors who have essayed the dual rôle in various versions are Theodore Hamilton, Thomas E. Shea, Charles Leonard Fletcher, and Doré Davidson.

DON CÆSAR'S RETURN, a drama in four acts by Victor Mapes, is founded upon the famous stage character *Don Cæsar de Bazan*, and was produced at the Empire Theatre in Albany on August 29, 1901, the cast being as follows:

<i>Carlos I</i>	WILTON LACKAYE.
<i>Don José</i>	THEODORE ROBERTS.
<i>Don Cæsar de Bazan</i>	JAMES K. HACKETT.
<i>Sangrado</i>	THOMAS A. HALL.
<i>Benuto</i>	GEORGE LE SOIR.
<i>Lazarillo</i>	FERNANDU ELISCU.
<i>Marquis of Gonzalo</i>	WILLIAM J. LE MOYNE.
<i>Pedro</i>	WILLIAM LAMP.
<i>Diego</i>	WAYNE GRAY.
<i>A Boatman</i>	CHARLES FLORENCE.
<i>A Judge</i>	MERVYN DALLAS.
<i>Second Judge</i>	JOHN E. MACKIN.



JAMES K. HACKETT,
As Don Cæsar, in Don Cæsar's Return.

<i>Court Officer</i>	}	HALE HAMILTON.
<i>Captain of the Guard</i>			
<i>Captain of the Alcazars</i>			SIDNEY PRICE.
<i>A Herald</i>			WILLIAM POST.
<i>Queen of Spain</i>			MAUDE ROOSEVELT.
<i>Marquise de Gonzalo</i>			VIRGINIA BUCHANAN.
<i>Maritana</i>			FLORENCE KAHN.
<i>Antonia</i>			CHARLOTTE WALKER.

The New York engagement of "Don Cæsar's Return" began at Wallack's Theatre on September 3, and the play was continued there for about three months. When its tour began, the cast had undergone several important changes, Brigham Royce appearing as *Carlos*, Joseph Brennan as *Don José*, Edward Donnelly as *Sangrado*, Thomas A. Hall as the *Marquis of Gonzalo*, Jane Oaker as *Maritana*, and Grace Barber as *Antonia*. In February, "Don Cæsar's Return" was replaced in Mr. Hackett's repertory by a dramatization of "The Crisis."

DU BARRY, a drama in four acts written by David Belasco for the exploitation of the unique theatrical talents of Mrs. Leslie Carter, was produced at the National Theatre in Washington on December 12, 1901, and at the Criterion Theatre in New York on December 25. The play proved itself a triumph of stagecraft, and gained an instantaneous popularity. The important features of the cast were as follows:

<i>Louis XV, King of France</i>	CHARLES A. STEVENSON.
<i>Comte Jean du Barry</i>	CAMPBELL GOLLAN.

<i>Comte Guillaume</i>	BERESFORD WEBB.
<i>Duc de Brissac</i>	HENRY A. WEAVER, SR.
<i>Cosse-Brissac</i>	HAMILTON REVELLE.
<i>The Papal Nuncio</i>	H. R. ROBERTS.
<i>Duc de Richelieu</i>	FREDERICK PERRY.
<i>Terray</i>	C. P. FLOCKTON.
<i>Maupéau</i>	H. G. CARLETON.
<i>Duc d'Aiguillon</i>	LEONARD COOPER.
<i>Denys</i>	CLAUDE GILLINGWATER.
<i>Lebel</i>	HERBERT MILLWARD.
<i>M. Labille</i>	GILMORE SCOTT.
<i>Vauberniere</i>	WALTER BELASCO.
<i>Scalo</i>	J. D. JONES.
<i>Jeanette Vauberniere (La du Barry)</i>	MRS. LESLIE CARTER.
<i>Hortense</i>	ELEANOR CAREY.
<i>Comtesse de Marsen</i>	EDITH VAN BENTHUYSEN.
<i>Sophie</i>	IRMA PERRY.
<i>Marquise de Crenay</i>	DORA GOLDTHWAITE.
<i>Madame la Dauphine</i>	HELEN HALE.
<i>Marquise de Quesney</i>	BLANCHE RICE.
<i>Sophie Arnould</i>	HELEN ROBERTSON.

"The purpose of Mr. Belasco's play," wrote a contemporary critic, "seems to be threefold—to set upon the stage pictures of life at Paris and Versailles toward the end of the reign of Louis XV, with a scene or two from the Revolution as an epilogue; to make the central figure therein Mme. Du Barry, to characterize the woman, and to unfold in the process a dramatic story; and to afford full and shrewdly devised opportunity for the powers of Mrs. Carter as an actress. . . . The audience bent to her torrent of words, to her sweep of gesture, to the hot fire of passion and genuine power that burned behind them."

ELAINE, a drama in four acts by George Parsons Lathrop and Harry Edwards, based on the familiar version of the old legendary tale in Tennyson's "Idylls of the King," was first given experimentally at an author's matinée at the Madison Square Theatre, New York, and was later produced at the same house on December 6, 1887. It was cast as follows :

<i>King Arthur</i>	CHARLES OVERTON.
<i>Lancelot</i>	ALEXANDER SALVINI.
<i>Lord of Astolat</i>	FREDERIC ROBINSON.
<i>Sir Torre</i>	LOUIS MASSEN.
<i>Sir Lavaine</i>	WALDEN RAMSAY.
<i>Sir Gawain</i>	E. M. HOLLAND.
<i>Dumb Servitor</i>	C. P. FLOCKTON.
<i>Queen Guinevere</i>	MARIE BURROUGHS.
<i>Elaine</i>	ANNIE RUSSELL.
<i>Llanyd</i>	MINNIE SELIGMAN.
<i>Roselle</i>	MARIE GREENWALD.

"Elaine" received the immediate approval of the large body of playgoers to whom the poetic drama always appeals, and it was, at the close of its run, presented in other cities by Mr. Palmer's company. In these performances, Joseph E. Whiting succeeded Mr. Overton as *King Arthur*, Miss May Brookyn replaced Miss Seligman as *Llanyd*, and Miss Kate Molony appeared as *Roselle*.

AN ENEMY TO THE KING, a romantic drama in four acts by Robert N. Stephens, was produced

at the Lyceum Theatre in New York on September 1, 1896, with this cast of characters :

<i>Ernanton de Launay</i>	E. H. SOTHERN.
<i>Claude de la Chatre</i>	ARTHUR R. LAWRENCE.
<i>Guillaume Montignac</i>	ROYDON ERLYNNE.
<i>Vicomte de Berquin</i>	MORTON SELTEN.
<i>Blaise Tripault</i>	ROWLAND BUCKSTONE.
<i>Gilles Barbemouche</i>	DANIEL JARRETT.
<i>Julie de Varion</i>	VIRGINIA HARNED.
<i>Jeannotte</i>	JEANNETTE LOWRIE.
<i>Marianne</i>	KATE PATTISON-SELTEN.
<i>Bribri</i>	VIOLET RAND.
<i>Giralda</i>	RAY DE BARRIE.

Mr. Stephens's play was a series of pictures of the France of the closing decades of the sixteenth century, making a stirring melodrama, with the flash of steel, cuts and passes, and stage heroics, devised by a past master of the art of stagecraft, the whole put together with a fair amount of literary ability and with that touch of the practised playwright that always carries conviction. The plot was somewhat obscured by the liberal embellishments with which Mr. Stephens adorned it, but the valorous devotion of the hero and the contention of opposing feelings in the heroine were presented forcibly, and the scenes bearing upon these two elements were the strongest in the play. Mr. Sothern played the hero with an abundance of vital manliness, agreeably expressed, and, as he possessed all the requisites of a successful romantic actor, his vigor and charm of personality carried the first acts, which were rather heavy. Later in

the piece the action quickened, and the play ended in a rush and whirl that always set an audience wild with delight.

Grace Kimball had been originally engaged to create the heroine, but she was taken ill a few days before the season opened, and Miss Harned played the part. Later in the season Mary Hampton was seen as *Julie*, with Rebecca Warren as *Jeannotte*, and Alberta Gallatin as *Giralda*. The original cast was curiously uneven, some of the parts being given in a weak, amateurish manner that proved far more amusing than effective.

The play was mounted in a gorgeous style that was well in keeping with its romanticism, the settings being amazingly realistic and beautiful, while costumes and properties were all in keeping with the artistic surroundings. It was reported that Mr. Sothern himself supervised the production, which certainly proved that his ability as a stage director rivaled his merit as an actor. When the star had given his new piece throughout the country, it passed into the hands of the stock companies, and as presented by them had a new lease of life that still keeps it before the public.

EUGENE ARAM, a drama in three acts, partly in blank verse, founded by William Gorman Wills upon the life of that famous character, was produced at the Lyceum Theatre in London on April

19, 1873. It was originally called "The Fate of Eugene Aram." The cast was:

<i>Eugene Aram</i>	HENRY IRVING.
<i>Parson Meadows</i>	W. H. STEPHENS.
<i>Richard Houseman</i>	E. F. EDGAR.
<i>Jowell</i>	F. W. IRISH.
<i>Joey</i>	MISS WILLA BROWN.
<i>Ruth Meadows</i>	ISABEL BATEMAN.

For over a century literary men have been tempted by the picturesque career of the unfortunate Eugene Aram. Walter Scott and William Godwin, as well as many other writers, projected, although they never accomplished, romances bearing upon his life; Thomas Hood dealt with him in one of his serious poems; and Bulwer, in addition to his well-known novel, actually completed two acts of a poetic tragedy to be called "Eugene Aram." As early as 1831 there was produced a dramatic version of Bulwer's work, and there have been other plays drawn from the same source. Mr. Irving made no mistake in accepting Mr. Wills's play, and his interpretation of its title character has proved one of the most noteworthy achievements of his career. After Ellen Terry joined Mr. Irving's company, she played *Ruth Meadows* whenever "Eugene Aram" was revived.

During Mr. Irving's first tour of America, which began at the Star Theatre, New York, on October 29, 1883, "Eugene Aram" was not given. On his second tour, however, he played Mr. Wills's

drama for the first time in this country at the Columbia Theatre, Chicago, on January 19, 1885, and it was subsequently presented in New York and other American cities. The cast included Mr. Irving in the title rôle, Miss Terry as *Ruth Meadows*, Henry Howe as *Parson Meadows*, T. N. Wenman as *Richard Houseman*, Samuel Johnson as *Jorwell*, and E. G. Craig (Miss Terry's son) as *Joey*.

EVANGELINE, a burlesque in three acts, the text by J. Cheever Goodwin, the music by Edward E. Rice, was produced at Niblo's Garden in New York on July 27, 1874. The cast was:

<i>Evangeline</i>	IONE BURKE.
<i>Eulalie</i>	MAY ARLINGTON.
<i>Catherine</i>	LOUIS J. MESTAYER.
<i>The Queen</i>	MAY VERNON.
<i>Gabriel</i>	CONNIE THOMPSON..
<i>LeBlanc</i>	WILLIAM H. CRANE.
<i>Basil</i>	JAMES C. DUNN.
<i>Felician</i>	C. A. MACKINTOSH.
<i>Michael</i>	W. B. CAHILL.
<i>Captain Dietrich</i>	WILLIAM SCALLAN.
<i>King Borriboolah Gha</i>	EDWARD S. TARR.
<i>The Policeman</i>	JAMES MARTIN.
<i>Hans Wagner</i>	CHARLES ROSENE.
<i>The Lone Fisherman</i>	JACOB W. THOMAN.

"Evangeline" may well claim to be the most popular burlesque of this generation. Mr. Rice and Mr. Goodwin wrote their play on the best models of the English burlesque, such as *Planché* and *Brough* had given to London playgoers.

There was a certain connected story, the play hung together in some sort, and, as originally produced, "Evangeline" was in form equal to Brougham's "Pocahontas." The great creation of the piece was the *Lone Fisherman*, a part originally played by Mr. Thoman, for years favorably known in Boston from his connection with the Boston Museum. The part was given the second season to James S. Maffitt, the pantomimist, who made it one long to be remembered. As originally written, the *Fisherman* had a speech at the end of the last act, when, as he burned the will, he announced himself as the evil genius of the play, but this speech was cut out later, and lovers of pantomime will always recall Mr. Maffitt's work in this piece as the best that he did in his long career and as the best ever seen in the part.

In the original production, Mr. Crane was selected by Mr. Rice to create *LeBlanc*, as a good comedian was wanted for the part, and Mr. Crane was considered one of the most promising to be found in New York. Mr. Tarr, who played the *King*, was long identified with the burlesque, acting several parts in it and being billed as Edward S. Tarr, E. S. Tarr, E. Starr, and in various other ways diversifying his name. Mr. Rosene, the *Hans Wagner*, was another actor who became known through this play. Like Mr. Tarr, he was a useful member of the company, and after playing *Wagner* under the name of Rosene, he would

appear as "*The Jailer*, Mr. R. C. Osine." There were several others who in their time played many parts in the merry burlesque, notably Henry E. Dixey. The business of the piece was somewhat different at first from what it is to-day, and when Boston first saw "*Evangeline*" at the Globe Theatre on June 7, 1875, Mr. Dixey was one of the two sailors who were hidden in the heifer, giving him an opportunity to show his skill as a dancer. Among others who were in the first Boston cast who had not appeared in New York were Laura Joyce, Eva Brent, Harry Beckett, Ella Morant, Dan J. Maguinnis, Harry S. Murdoch, Edmund K. Collier, and Herbert A. Cripps. Mr. Murdoch, excepting N. C. Goodwin the best *Captain Dietrich* ever seen, later perished in the Brooklyn Theatre fire; Mr. Collier, who played the *Indian*, tried tragedy and was not unsuccessful; while Mr. Beckett, a comedian who had made a name with *Lydia Thompson*, a *Bob Acres* to be long remembered, was an effective *LeBlanc*. Mr. Maguinnis, the Irish comedian, played *Michael the fiddler*, a part that was afterward eliminated.

While all parts of the country had opportunities to see the successful burlesque, it may be counted as a Boston institution, for its production at the Museum in that city on July 10, 1876, its first season at the Globe Theatre there not having been especially remunerative, marks the real beginning of its great popularity. At that time the principal

players in the cast were thus distributed: *Evangeline*, Lillian Conway; *Catherine*, Harry Josephs; *The Queen*, Rose Temple; *Gabriel*, Eliza Weathersby; *LeBlanc*, W. H. Crane; *Captain Dietrich*, N. C. Goodwin, then billed as "Jr."; *The King*, James H. Jones. Of course the indefatigable Mr. Rosene had several parts, and Mr. Jones also doubled. The season was helped out by novelties from time to time. Mr. Goodwin gave his imitations in "Dick Alias," Mr. Murdoch replaced Mr. Goodwin and gave imitations in "The Widow's Victim," and, at Mr. Crane's complimentary benefit, the beneficiary sang "The Old Sexton," while at a benefit to the authors, J. Cheever Goodwin played three different parts. After that, every year, for several years, it was given week after week in Boston to paying houses. It was very elastic; new characters were added, old ones were dropped, but the public flocked to see it, and it made the reputation of many a player.

THE EXILES, a melodrama in six acts by Victorien Sardou, assisted by Eugene Nus and Prince Lubomirsky, was produced in English in this country at the Boston Theatre in Boston on December 10, 1877, with a cast of twenty-two speaking characters, the principal being the following:

<i>Schelm</i>	L. R. SHEWELL.
<i>Max de Lussieres</i>	LOUIS JAMES.
<i>Count Wladimir Lanine</i>	ED. J. BUCKLEY.

<i>Colonel Ealkine</i>	MARK M. PRICE.
<i>Carcassin</i>	D. J. MAGUINNIS.
<i>Nicholas Popoff</i>	C. LESLIE ALLEN.
<i>Mlle. Nadege Lanine</i>	MARIE WAINWRIGHT.
<i>Countess Tatiana Lanine</i>	MRS. T. M. HUNTER.

"The Exiles" was in its second season at the Porte St. Martin Théâtre in Paris, where it was first brought out, when the managers of the Boston Theatre had an adaptation made by L. R. Shewell, who followed closely the original, and produced it in fine style at the largest playhouse in America. At that time Sardou was perhaps the first playwright in France, and to his wonderful dramatic power, which was enlisted in framing and finishing the work, were added the efforts of Nus and Lubomirsky, themselves dramatists of no mean ability, who filled out the piece with popular effects and details. There were many things in the drama to make it effective, the continual succession of exciting situations being supplemented with beautiful scenery and realistic accessories.

The reindeer and dog teams, the conflagration in the governor's house, the battle raging in and about the ferryman's hut on the Angora, the beauty of the scenes representing the Square of Sherbakoff at night,—with the city, illuminated by its myriad lights, in the distance,—Prince Pierre's palace, and the Cross Road of the Stone Pillar were all calculated to interest and entertain the most hardened playgoer. The story of the play is romantic and exciting, and appeals with resist-

less power to one's sympathies, so that, acted, as it was, by one of the best theatrical companies ever gathered in this country, it made a success that was truly described as phenomenal.

Since its original production in this country, the play has not only been frequently repeated in Boston, but has been well received in other cities. Among players who have won some distinction in it may be mentioned Henry Aveling, Nestor Lennon, W. S. Harkins, and Adele Belgarde.

FANCHON, a drama adapted by August Waldauer from a German play "Die Grille," which in turn was taken from George Sand's "La Petite Fadette," was produced at the St. Charles Theatre in New Orleans in 1860. The cast was as follows:

<i>Fanchon</i>	MAGGIE MITCHELL.
<i>Landry</i>	CHARLES R. POPE.
<i>Didier</i>	ALVAN A. REED.
<i>Father Barbeau</i>	R. F. McCLANNIN.
<i>Father Cayard</i>	T. J. HIND.
<i>Etienne</i>	W. J. LEONARD.
<i>Pierre</i>	JOHN DAILY.
<i>Martineau</i>	HARRY MELMER.
<i>Colin</i>	CON T. MURPHY.
<i>Madelon</i>	MARY MADDERN.
<i>Susette</i>	EMMA MADDERN.
<i>Mother Fadet</i>	MRS. KNIGHT.
<i>Mother Barbeau</i>	" McMANUS.

August Waldauer, the adapter of the play, was then the leader of the orchestra at the St. Charles Theatre, and the prompter was Thomas Davey, the father of Minnie Maddern Fiske. Miss Mit-



MAGGIE MITCHELL.
As Fanchon.

chell became so popular in "Fanchon" that the play remained a leading feature of her repertory for more than a quarter of a century. The outbreak of the Civil War interfering with her Southern tour, she came North and brought out "Fanchon" at the Boston Museum with a notable cast which included William Warren, W. H. Whalley, Mrs. Vincent, and Jennie Anderson. Returning to New York, she began her engagement there at the New Olympic Theatre, formerly Laura Keene's, on June 9, 1862, presenting "Fanchon" for the first time in that city. The cast included A. H. Davenport as *Didier*, J. H. Stoddart as *Father Barbeau*, James W. Collier as *Landry*, and Mrs. Stoddart as *Madelon*.

For years "Fanchon" remained the exclusive property of Maggie Mitchell, but after her retirement other actresses attempted the character, among them being Katherine Rober and Gladys Wallis.

FEATHERBRAIN, a farcical comedy in three acts adapted from the French by James Albery, was produced at the Criterion Theatre in London on June 23, 1884, with this cast:

<i>Samuel Coney</i>	W. MACKINTOSH.
<i>Valentine Day</i>	GEORGE GIDDENS.
<i>Ferdinand Pettigrew</i>	W. BLAKELEY.
<i>Don Stephano Ruy Gomaz</i>	C. D. MARIUS.
<i>Tipper</i>	H. SAKER.
<i>Mrs. Coney</i>	MARIE JANSEN.

<i>Mrs. Pettigrew</i>	ROSE SAKER.
<i>Miss Eurydice Mole</i>	ISABELLE EVESON.
<i>Nelly</i>	ANNIE ROSE.
<i>Gimp</i>	ROSE NORREYS.
<i>Mary Ann</i>	E. VINING.

The original of "Featherbrain" was a bright piece called "La Tête de Linotte," by Théodore Barrière and Edmund Gondinet, and was originally brought out on September 11, 1882, at the Vaudeville Theatre, Paris. It was put on to fill the time before the production of Sardou's "Fédora" at that playhouse, and meeting with great success, Charles Wyndham secured the rights for England, and engaged Mr. Albery to work it over for the English stage. The task was performed so well that his piece was in every respect as funny as the original.

The Criterion company did full justice to the new play, and the result was a success as great as had greeted it in France. In the cast were several of London's favorite players, while two of the leading actresses were Americans—Marie Jansen, who scored a success as the heroine, and Isabelle Evesson.

It was not long before "Featherbrain" was brought out on this side of the water. Boston playgoers first saw it at the Museum on September 21, 1885, and it was given a notable production in New York in May, 1889, when the cast included such players as Minnie Maddern and Wilton Lackaye.

FEDORA, a drama in four acts adapted from the French of Victorien Sardou by Herman C. Merivale, was produced at the Haymarket Theatre in London on May 5, 1883. The cast was as follows:

<i>Loris Ipanoff</i>	CHARLES COGILAN.
<i>Jean de Sirier</i>	SQUIRE B. BANCROFT.
<i>Pierre Boroff</i>	MR. CARNE.
<i>M. Rouvel</i>	" SMEDLEY.
<i>M. Vernet</i>	H. FITZPATRICK.
<i>Dr. Loreck</i>	MR. ELLIOT.
<i>Gretch</i>	C. BROOKFIELD.
<i>Boleslas Lasinski</i>	MR. FRANCIS.
<i>Tchileff</i>	F. EVERILL.
<i>Desire</i>	MR. GERRARD.
<i>Dmitri</i>	JULIA. GWYNNE.
<i>Kirill</i>	STEWART DAWSON.
<i>Ivan</i>	MR. VERNON.
<i>Princess Fedora Romazoff</i>	MRS. BERNARD-BEERE.
<i>Countess Olga Soukareff</i>	" BANCROFT.
<i>Baroness Ockar</i>	MISS HERBERT.
<i>Madame de Tournis</i>	" MERRILL.
<i>Marka</i>	" R. TAYLOR.

When Sardou's play was brought out with Bernhardt in Paris in the winter of 1882, it made such a marvelous success that the English managers immediately began to wonder if it "would do" for an English audience. Mr. Bancroft, then managing the Haymarket Theatre, went to Paris with Mrs. Bancroft, saw the piece, secured the acting rights, and returned home with his prize.

Sardou's manuscript was given to Mr. Merivale, who was asked to make the English version. The dramatist was not especially interested, but agreed to take the book home and see what he thought

of it. He put off looking at the play till late at night, when, after glancing over a few pages, he became so absorbed in its story that he found it impossible to go to bed until the last speech of the drama had been read; and when he set to work on the translation it was soon finished, so interested had he become in the piece. His version proved an admirable one, although, as Mrs. Bancroft was not to play the principal character, her part of the *Countess Olga Soukareff* was built up for her, and, revised, corrected, and amended to suit British tastes, was probably the greatest departure from the original of any personage in the play. Mrs. Bernard-Beere was especially engaged to play the name-part.

The success of "Fedora" was simply phenomenal. On the first night the critical portion of the audience was taken completely by surprise at the excellent impersonation of the heroine by Mrs. Bernard-Beere, which really proved to be the making of the play.

The same year Fanny Davenport brought out in this country the version of the play that had been made for her, and proved so successful in the part of the heroine that "Fedora" remained in her repertory during her career. Miss Davenport had the support of Robert B. Mantell as *Loris Ipanoff* for several seasons; later Melbourne MacDowell was seen in the part, and continued to play it whenever she gave the drama.

THE FIRST BORN, a play in one act by Francis Powers, was produced in San Francisco at the Alcazar Theatre on May 3, 1897, and on October 5, 1897, was brought out at the Manhattan Theatre in New York, the casts being the same :

<i>Loey Tsing</i>	MAY BUCKLEY.
<i>Cho Pow</i>	NELLIE CUMMINS.
<i>Chan Lee</i>	CARRIE E. POWERS.
<i>Dr. Pow Len</i>	GEORGE OSBOURNE.
<i>Man Low Yek</i>	CHARLES BRYANT.
<i>Chan Wang</i>	FRANCIS POWERS.
<i>Hop Kee</i>	J. H. BENRIMO.
<i>Chum Woe</i>	HARRY SPEAR.
<i>Kwakee</i>	JOHN ARMSTRONG.
<i>Duck Low</i>	GEORGE FULLERTON.
<i>Sum Chow</i>	HARRY LEVIAN.
<i>A Chinese Ragpicker</i>	WALTER BELASCO.
<i>A Provision Dealer</i>	FONG GET.
<i>Chan Toy</i>	VENIE WELLS.
<i>Way Get</i>	JOSEPH SILVERSTONE.

The piece was a Chinese play in the truest sense of the word, for not only was the plot developed from an essentially Chinese motive—the theft and death of a first-born child and the father's vengeance—but the realistic and artistic manner in which it was presented, with a proper attention to Oriental effect, did much to insure its success in the East with a class of theatre-goers who could have no means of knowing whether or not its pictures were true to life. It was rather a bold undertaking to bring to New York from San Francisco the entire cast and production even of a play which had created such a profound sensation in the latter

city, but the little tragedy proved as thrilling to the playgoers of the Atlantic as the Pacific coast. In dramatic intensity, Mr. Powers's play was one of the most remarkable ever seen on the stage, and artistically its success was complete.

Miss Buckley played the slave girl *Loey Tsing* with much grace and delicacy, Mr. Osbourne was excellent as a pedantic physician, the author himself gave a fine performance of *Chan Wang*, and Mr. Benrimo, who really carried the burden of the story on his shoulders as the pipe-mender, proved a conscientious and painstaking artist. When the play later fell into the hands of the stock companies this part of the pipe-mender was played at the Castle Square Theatre in Boston by Horace Lewis, who made a distinct success in the rôle. Miss Buckley had portrayed the slave girl so well that she was engaged by various stock companies to repeat her impersonation.

THE FOREST LOVERS, a dramatization of Maurice Hewlett's novel of the same name, was produced at the Lyceum Theatre, New York, on September 10, 1901, Miss Bertha Galland then making her début as a star. The original stage version was made by Miss Clo Graves in five acts and ten tableaux, but before production it was rearranged and condensed by Albert Edward Lancaster into five acts and five tableaux, the preparation for the stage



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BERTHA GALLAND.
As Iseult, in Forest Lovers.

being made under the direction of William Seymour. The cast was as follows:

<i>Prosper Le Gai</i>	HARRY B. STANFORD.
<i>Dom Galors de Born</i>	GEORGE W. BARBIER.
<i>Baron Blountford</i>	STEPHEN WRIGHT.
<i>Master Bembo</i>	FRANK C. BANGS.
<i>Vincnt</i>	MORTIMER WELDON.
<i>Father Bonnacord</i>	JAMES OTLEY.
<i>Matt o' the Moor</i>	L. F. MORRISON.
<i>Wolftooth</i>	RACHEL CROWN.
<i>Rogerson</i>	RICHARD COCHRANE.
<i>Isoult</i>	BERTHA GALLAND.
<i>Maulfry</i>	RHODA CAMERON.
<i>Lady Isabel</i>	MARGARET BOURNE.
<i>The Abbess of Grace-Dieu</i>	BLANCHE WEAVER.
<i>Sister Angela</i>	CARRIE THATCHER.

After a brief run at the Lyceum Theatre, "The Forest Lovers" was played in Baltimore, Washington, and Boston, closing its season in the last-named city on December 22, 1901.

FORGET ME NOT, a drama in four acts by Herman Merivale, was produced at the Lyceum Theatre, London, on August 22, 1879, with Genevieve Ward in the character of *Stephanie de Mohrivart*. In September, Miss Ward was obliged to leave the Lyceum Theatre on the return of Henry Irving and his company, and to make a tour of the English provinces in Mr. Merivale's play. It became popular, and on February 22, 1880, reopened at the Prince of Wales's Theatre in Tottenham Court Road, where it ran until the 24th of July. On

the 25th of September she returned to the same theatre, and presented "Forget Me Not," with the rôle of *Rose* cut out. Mr. Merivale objected, and a lawsuit followed by which he sought to enjoin the presentation of his play in its mutilated condition. As Miss Ward had secured the sole rights to the presentation of the play, Mr. Merivale lost his case. Further trouble arose when Miss Ward reached this country and found that she had been forestalled by an American production of "Forget Me Not," which had been presented at Wallack's Theatre, New York, on December 18, 1880. The cast was:

<i>Sir Horace Welby</i>	OSMOND TEARLE.
<i>Prince Mallcotti</i>	HARRY EDWARDS.
<i>Barrato</i>	GERALD EYRE.
<i>Roberts</i>	HARRY J. HOLLIDAY.
<i>Mrs. Foley</i>	MADAME PONISI.
<i>Alice Verney</i>	STELLA BONIFACE.
<i>Rose</i>	AGNES ELLIOTT.
<i>Stephanie</i>	ROSE COGHLAN.

Miss Ward immediately entered suit for an injunction, and, winning her case, "Forget Me Not" was withdrawn from the stage of Wallack's Theatre on January 13, 1881. The entire controversy is reviewed at length, with reprints of the legal documents, in "Genevieve Ward: A Biographical Sketch," by Zadel Barnes Gustafson. Miss Ward presented "Forget Me Not" at the Fifth Avenue Theatre, New York, on March 14, 1881, the cast including Frank Edwards, Cora Tanner, Laura

LeClaire, Charles Dade, and Horace Lewis. It was again presented for a week under Henry E. Abbey's management at Wallack's Theatre, and in 1891 and 1894 was revived by Miss Coghlan for her starring tours.

FRANCESCA DA RIMINI, a drama in blank verse by George Henry Boker, was produced at the old Broadway Theatre, New York, on September 26, 1855. At that time Mr. Boker was rapidly gaining eminence as poet and dramatic author, and he still remains one of the few American authors who have been able to mingle the poetic with the dramatic art. The cast of his "Francesca da Rimini" was as follows:

<i>Lanciotto</i>	EDWARD L. DAVENPORT.
<i>Pepe</i>	CHARLES FISHER.
<i>Francesca</i>	MADAME PONISI.
<i>Paolo</i>	J. W. LANERGAN.
<i>Malatesta</i>	DAVID WHITING.
<i>Ritta</i>	MISS MANNERS.

In Mr. Boker's version the familiar tale is told as follows: *Malatesta*, the lord of Rimini, has two sons, *Lanciotto*, who is deformed, and *Paolo*, who is very handsome. *Francesca*, daughter of Guido da Polenta, Lord of Ravenna, is promised in marriage to *Lanciotto*, but *Paolo* is sent to escort her to Rimini. Her father, fearful that she may reject the alliance with the ugly *Lanciotto* if she prematurely sees him, casually deceives her into the fatal belief that the proposed husband is he who

comes as envoy merely—the handsome *Paolo*, whose beauty has already attracted her, and who already loves her. The journey to Rimini is made, and at the sight of *Lanciotto*, *Francesca* exhibits aversion, but for the sake of Ravenna she determines to keep her promise and marry him. At the altar he clearly perceives her antipathy, and upon announcement of a Ghibelline revolt he dashes away in a paroxysm of fury. *Paolo* and *Francesca* remain together, and their secret becomes known to a court fool, *Pepe* by name, who hates them all. By him they are betrayed to *Lanciotto* at the camp. He first smites the malignant *Pepe* dead at his feet, and then kills both his wife and brother. His own death by the swords of the successful Ghibellines instantly follows and ends the tragedy.

In 1856 the tragedy was published, and now forms one of the most notable works in American dramatic literature. It was revived at rare intervals, and on September 14, 1882, was brought out again by Lawrence Barrett in Philadelphia. Mr. Barrett's revival was elaborately staged, and his interpretation of the hunchback *Lanciotto* was universally commended for its impressiveness and variety. "Francesca da Rimini" remained in his repertory several seasons, and he was supported at various times by Louis James as *Pepe*, F. C. Mosley and Otis Skinner as *Paolo*, and Marie Wainwright as *Francesca*.

Frank C. Bangs revived the tragedy some ten years ago, with himself as *Lanciotto* and Miss Helen Leigh as *Francesca*. In 1893 Frederick Warde appeared as *Lanciotto*, Louis James as *Pepe*, Charles D. Herman as *Paolo*, and Miss Edythe Chapman as *Francesca*; and in the season of 1901-1902 Otis Skinner made a successful revival, with himself as *Lanciotto*, Aubrey Boucicault as *Paolo*, and Marcia van Dresser as *Francesca*.

FROU FROU, a comedy in four acts by Henri Meilhac and Ludovic Halévy, performed for the first time in Paris in 1869, was produced in an English version by Augustin Daly at the Fifth Avenue Theatre, New York, on February 15, 1870. The cast was:

<i>Henry Sartorys</i>	GEORGE CLARKE.
<i>Brigard</i>	WILLIAM DAVIDRE.
<i>Comte de Valreas</i>	GEORGE PARKS.
<i>Baron de Cambri</i>	JAMES LEWIS.
<i>Pitou</i>	G. F. DE VERE.
<i>Vincent</i>	GEORGE JORDAN, JR.
<i>Zanetto</i>	W. BEEKMAN.
<i>Gilberte</i>	AGNES ETHEL.
<i>Louise</i>	KATE NEWTON.
<i>Baronne de Cambri</i>	MRS. G. H. GILBERT.
<i>Pauline</i>	FANNY DAVENPORT.
<i>The Governess</i>	EMILIE KIEHL.
<i>Angelique</i>	AMY AMES.
<i>Georgie</i>	GERTRUDE NORWOOD.

Unlike most of Augustin Daly's plays adapted from the French and the German, the English version of "Frou Frou" closely resembles its origi-

nal, and therefore lacks little of its inherent power and dramatic force. During the past thirty years it has been played in many countries and in many languages, and is even now among the living plays of the present century. Immediately upon its New York production by Mr. Daly's company, it attracted the attention of Boston managers, and there was an exciting contest between the management of Selwyn's Theatre and the Boston Museum as to which should produce it first. It was announced for March 7, 1870, at Selwyn's, but the Museum stole a march upon its rival, and shelving "The Angel of Midnight," brought out a version of "Frou Frou," prepared by Fred Williams, on February 28, 1870. Miss Annie Clarke was at once distinctly successful in the title character, and the cast included Charles Barron, William Warren, Frank Hardenbergh, R. F. McClannin, J. H. Ring, Mrs. J. R. Vincent, Miss Ada Gilman, Miss Fanny Marsh, and Miss Mary Sherlock. At Selwyn's Theatre, Mrs. Thomas Barry played *Gilberte*, and she was supported by William J. Le Moyne, Frederic Robinson, McKee Rankin, G. H. Griffiths, J. B. Bradford, Miss Virginia Buchanan, Miss Mary Wells, and Mrs. T. M. Hunter.

Other representatives of "Frou Frou" have been Sarah Bernhardt, Gabrielle Réjane, Jane Hading, Clara Morris, Kate Claxton, Modjeska, Rhéa, May Fortescue, Mrs. Potter, Sadie Martinot, Marie Wainwright, Olga Nethersole, and Mrs. Fiske.

THE GAY LORD QUEX, a drama in four acts by Arthur W. Pinero, was produced at the Globe Theatre, London, on April 8, 1899, and ran there through the remainder of the season and the following summer. The original cast was :

<i>Marquess of Quex</i>	JOHN HARE.
<i>Sir Chichester Frayne</i>	GILBERT HARE.
<i>Captain Bastling</i>	CHARLES CHERRY.
<i>Valma</i>	FRANK GILLMORE.
<i>Duchess of Strood</i>	MAY FORTESCUE.
<i>Countess of Owbridge</i>	FANNY COLEMAN.
<i>Mrs. Jack Eden</i>	MONA K. ORAM.
<i>Muriel Eden</i>	MABEL TERRY LEWIS.
<i>Sophy Fullgarney</i>	IRENE VANBRUGH.

For a few weeks during the summer Mr. Hare retired from the cast, and the title rôle was then played by Mr. Dawson Millward. During the season of 1900-1901 "The Gay Lord Quex" was performed in the provincial theatres of England. On November 12, 1901, an American tour by an English company, with Mr. Hare at its head, was begun at the Criterion Theatre, New York, and continued throughout the remainder of the season, Miss Vanbrugh playing *Sophy Fullgarney*, and Mr. Gilbert Hare appearing as *Sir Chichester Frayne*. Miss Ada Ferrar replaced Miss Fortescue as the *Duchess of Strood*, and Miss Louise Moodie succeeded Miss Coleman as the *Countess of Owbridge*.

A German version of "The Gay Lord Quex" was produced at the Lessing Theatre in Berlin on January 13, 1900.

THE GIRL I LEFT BEHIND ME, a drama in four acts by David Belasco and Franklin Fyles, was produced at the National Theatre, Washington, D. C., January 16, 1893, and on January 25 it formed the opening production at the Empire Theatre, New York. It was originally acted at Sadler's Wells Theatre, London, England, on January 6. The American cast was:

<i>General Kennion</i>	FRANK MORDAUNT.
<i>Major Burleigh</i>	W. H. THOMPSON.
<i>Lieutenant Edgar Hawkesworth</i>	WILLIAM MORRIS.
<i>Lieutenant Morton Parlow</i>	NELSON WHEATCROFT.
<i>Sergeant Dicks</i>	THOMAS OBERLE.
<i>Orderly McGlynn</i>	JAMES O. BARROWS.
<i>Private Jones</i>	ORRIN JOHNSON.
<i>Dr. Arthur Penwick</i>	CYRIL SCOTT.
<i>Dick Burleigh</i>	WALLIE EDDINGER.
<i>Andy Jackson</i>	JOSEPH ADELMAN.
<i>John Ladru (Scar Brow)</i>	THEODORE ROBERTS.
<i>Fell an Ox</i>	FRANK LATHROP.
<i>Silent Tongue</i>	ARTHUR HAYDEN.
<i>Kate Kennion</i>	SIDNEY ARMSTRONG.
<i>Lucy Hawkesworth</i>	ODETTE TYLER.
<i>Wilber's Ann</i>	EDNA WALLACE HOPPER.
<i>Fawn Afraid</i>	KATHARINE FLORENCE.

"The Girl I Left Behind Me" was a melodrama that succeeded in spite of its faults. Probably no play of the day was more open to criticism in matters of detail and dialogue, and yet the realistic manner in which it was put on the stage and the excellent company that gave it carried it to a success that was doubtless beyond even the authors' expectations, and to-day it is still acted as one of the most popular of American plays. There are

<i>Jack Dennis</i>	CHARLES TREVOR.
<i>Andrews</i>	WILLIAM MORGAN.
<i>Trent</i>	FRANK DAMER.
<i>Morris Longman</i>	ROBERT PATEMAN.

Like all the popular Drury Lane melodramas, "The Great Ruby" contained a crucial sensational scene, the episode in this instance being a duel to the death which took place in a balloon in mid-air. The American rights to the play were immediately secured by Augustin Daly, and it was brought out for the first time in this country at his theatre in New York on February 9, 1899, with this cast:

<i>Lady Garnett</i>	ADA REHAN.
<i>Countess Mirtza Charkoff</i>	BLANCHE BATES.
<i>Mrs. Elsmere</i>	MRS. G. H. GILBERT.
<i>Brenda Elsmere</i>	MAY CARGILL.
<i>The Hon. Moya Denzil</i>	MABEL ROEBUCK.
<i>The Hon. Kathleen Denzil</i>	BEATRICE MORGAN.
<i>Louisa Jupp</i>	PAULA EDWARDES.
<i>Flossie de Grosvenor</i>	LOUISE DRAPER.
<i>Millie Paget</i>	VIRGINIA NAVARRO.
<i>Jane Slater</i>	ANNE CAVERLY.
<i>Parsons</i>	LUCY SPINNEY.
<i>Housemaid</i>	LAURA HALL.
<i>Prince Kassim Wadia</i>	CHARLES RICHMAN.
<i>Viscount Montyghal</i>	WILFRED CLARKE.
<i>Ald. Sir John Garnett, Kt.</i>	HERBERT GRESHAM.
<i>Lord George Hartopp</i>	GEORGE GREPPO.
<i>Captain Clive Dalrymple</i>	WHITE WHITTLESEY.
<i>Sir Simon Beauclerc</i>	JAMES YOUNG.
<i>James Brett</i>	SIDNEY HERBERT.
<i>Morris Longman</i>	WILLIAM HAZELTINE.
<i>Andrews</i>	DEWITT JENNINGS.
<i>Trent</i>	CLEMENT HOPKINS.
<i>Cornish</i>	WILLIAM F. OWEN.
<i>Bentley</i>	PAUL McALLISTER.

<i>Hans</i>	GEORGE HOWARD.
<i>Innkeeper</i>	WILLIAM STRONG.
<i>Jack Dennis</i>	FULTON RUSSELL.
<i>Gouch</i>	HAROLD LEWIS.

Its popularity in this country was equal to that which it had gained in Great Britain, and it enjoyed a long and financially successful run at Daly's Theatre. During the following season it was played through the leading cities of the United States, Isabelle Urquhart appearing as *Lady Garnett*, Louise Thorndyke Boucicault as *Countess Mirtza*, Kate Lester as *Mrs. Elsmere*, White Whittlesey as *Prince Kassim*, C. S. Abbe as *Viscount Montyghal*, Louis Massen as *Sir John Garnett*, and Frank Losee as *James Brett*.

GRIFFITH GAUNT, a dramatization by Augustin Daly of Charles Reade's novel, was produced at the New York Theatre November 7, 1866. Charles Reade's "Griffith Gaunt" was the sensation of the literary hour. It first appeared in an English paper called "The Argosy," but before publication in this country it attracted little attention. Then it was attacked in the press on the ground of immorality, and its fame and fortune were made at a bound. Charles Reade, with his customary childishness, at once brought suit for libel, and was rewarded with damages to the munificent amount of six cents! "Griffith Gaunt" proved the culminating point in his career, despite the ill suc-

cess of his lawsuit. It brought him a great deal of money, enabling him to pay off his heavy debts and to save a handsome sum in addition.

A dramatization of the book was of course inevitable. Augustin Daly, then a journalist and dramatic critic whose career had just begun, made a play out of the story inside of four days, and his work was creditable in many ways. Its scenes were powerful, its character sketches vivid, and its interest logical and cumulative. It was produced, under the management of Mark Smith and Lewis Baker, on the date above given, at the New York Theatre, a house erected on the site of the Church of the Messiah the year before and opened then as Lucy Rushton's Theatre. It was originally intended to devote the house to burlesque and light plays, but its first success was made with "Griffith Gaunt," a play of entirely different calibre.

The acting was excellent in every way. Rose Eytinge, then in the early days of professional life, visualized the author's idea of the heroine, *Katherine Peyton*, in looks and manner; John K. Mortimer, whose success at the Olympic Theatre as *Badger* in "The Streets of New York," was still fresh in the public mind, acted *Griffith Gaunt*; Lewis Baker appeared as *Tom Leicester*; Mark Smith as the *Chief Justice*; Humphrey Bland as *Squire Peyton*; George W. Jamieson as *Brother Leonard*; Mrs. Gomersall as *Mercy Vint*, and

Marie Wilkins as *Caroline Ryder*. Mr. Daly's "Griffith Gaunt" had only one revival in New York. It was presented for the benefit of the widow and children of Humphrey Bland, at the Théâtre Français on West Fourteenth Street, April 14, 1869. D. H. Harkins acted *Griffith Gaunt*, supported by substantially the original cast. Another version was tried at Niblo's on August 11, 1874, but met with little favor.

THE HEART OF MARYLAND, a romantic drama in four acts by David Belasco, was produced at the Grand Opera House in Washington on October 9, 1895. The cast was:

<i>General Hugh Kendrick</i>	FRANK MORDAUNT.
<i>Colonel Alan Kendrick</i>	MAURICE BARRYMORE.
<i>Colonel Fulton Thorpe</i>	JOHN E. KELLERD.
<i>Lieutenant Robert Telfair</i>	CYRIL SCOTT.
<i>Provost Sergeant Blount</i>	ODELL WILLIAMS.
<i>Tom Boone</i>	HENRY A. WEAVER, JR.
<i>Lloyd Calvert</i>	EDWARD J. MORGAN.
<i>Mrs. Clayborne Gordon</i>	HELEN TRACY.
<i>Maryland Calvert</i>	MRS. LESLIE CARTER.
<i>Phoebe Yancey</i>	GEORGIA BUSBY.
<i>Nanny McNair</i>	ANGELA MCCAULL.

At the Herald Square Theatre, on the following October 22, "The Heart of Maryland" was given for the first time in New York; and midway in the run there, which continued several months, Herbert Kelcey replaced Mr. Barrymore as *Colonel Alan Kendrick*. Throughout the following season it was played in the leading theatres of the

United States, and on April 9, 1898, it began a run of three months in London at the Adelphi Theatre, Mrs. Carter being received with an enthusiasm equal to that which she had gained in her own country. For the London production, Mr. Barrymore again appeared as *Colonel Alan Kendrick*, the other leading characters being interpreted by Harry Harwood as *General Hugh Kendrick*, Edward J. Morgan as *Colonel Fulton Thorpe*, Frank Mills as *Lieutenant Robert Telfair*, Malcolm Williams as *Lloyd Calvert*, Helen Macbeth as *Phoebe Yancey*, and Minnie Dupree as *Nanny McNair*. After "Zaza" was produced, with Mrs. Carter in the leading rôle, "The Heart of Maryland" continued to be played in the American theatres with Alma Kruger, Mabel Howard, and Helene Wintner successively in her stead.

THE HENRIETTA, a comedy in four acts by Bronson Howard, was produced at the Union Square Theatre, New York, on September 26, 1887. It was written especially for Robson and Crane, who were then at the height of their popularity as joint stars, and the original cast was as follows:

<i>Nicholas Vanalstyne</i>	W. H. CRANE.
<i>Dr. Parke Wainwright</i>	H. J. LETHCOURT.
<i>Nicholas Vanalstyne, Jr.</i>	CHARLES KENT.
<i>Bertie Vanalstyne, a Lamb</i>	STUART ROBSON.
<i>Lord Arthur Trelawney</i>	LORIMER STODDARD.
<i>Rev. Dr. Murray Hilton</i>	FRANK TANNEHILL, JR.
<i>Watson Flint</i>	HENRY BERGMAN.
<i>Musgrave</i>	LOUIS CARPENTER.

<i>Mrs. Cornelia Opdyke</i>	SELENA FETTER.
<i>Rose Vanalstyne</i>	SIBYL JOHNSTONE.
<i>Agnes Lockwood</i>	JESSIE STOREY.
<i>Lady Mary Trelawney</i>	MAY WALDRON.

The new play was given every advantage that stagecraft could devise. In sixty-eight weeks it drew \$497,852, a sum which shows what can be done with a good play by an American dramatist. "The Henrietta" was the last piece in which Robson and Crane appeared together, and on May 11, 1889, at the Star Theatre, New York, they terminated a partnership of twelve years by acting the leading rôles in Bronson Howard's play. It remained the property of Stuart Robson, and has been used by him at intervals during the past twelve years, its last revival being made at the beginning of the season of 1901-1902. *Nicholas Vanalstyne* has been successively played by Frank Mor-daunt, Thomas A. Wise, and Maclyn Arbuckle; *Dr. Parke Wainwright* by Frank Losee, James E. Wilson, Edwin Holt, and Charles Lane; *Nicholas Vanalstyne, Jr.*, by Edward J. Ratcliffe, John Webster, Jr., and Russ Whytal; *Lord Arthur Trelawney* by Ernest Tarleton, Harrison Armstrong, and Clifford Leigh; *Rev. Dr. Murray Hilton* by George Woodward and Joseph Keefe; *Watson Flint* by Revel Germaine, Ogden Stevens, and Roy Atwell; *Mrs. Cornelia Opdyke* by Ellie Wilton, Emma Vaders, May Waldron Robson, and Eleanor Barry; *Rose Vanalstyne* by Helen Rand, Eugenia Linde-

mann, Lida McMillan, and Estelle Carter; *Agnes Lockwood* by Katherine Florence, Edna Brothers, and Mary Kealty; and *Lady Mary Trelawney* by Helen Mar, Gertrude Perry, and Laura Thompson.

THE HOBBY HORSE, a comedy in three acts by Arthur W. Pinero, was produced at the St. James's Theatre, London, on October 23, 1886. The theatre and company were under the management of John Hare and Mrs. Kendal, and the cast of characters was as follows:

<i>Rev. Noel Bryce</i>	HERBERT WARING.
<i>Mr. Spencer Jermyn</i>	JOHN HARE.
<i>Mr. Pinching</i>	C. W. SOMERSET.
<i>Mr. Shattock</i>	MR. MACKINTOSH.
<i>Mr. Pews</i>	" HENDRIE.
<i>Mr. Lyman</i>	W. M. CATHCART.
<i>Mr. Moulter</i>	MR. THOMAS.
<i>Tom Clarke</i>	FULLER MELLISH.
<i>Hewett</i>	ALBERT SIMS.
<i>Tiny Landon</i>	MASTER REED.
<i>Mrs. Spencer Jermyn</i>	MRS. KENDAL.
<i>Mrs. Porcher</i>	" GASTON MURRAY.
<i>Miss Moxon</i>	" B. TREE.
<i>Bertha</i>	MISS WEBSTER.
<i>Mrs. Langdon</i>	" B. HUNTLEY.

"The Hobby Horse" was continued uninterruptedly at the St. James's Theatre for one hundred and nine performances, the run ending on February 26, 1887; but it was only a qualified success, in spite of its long season. The classification of the piece as a "comedy" was strongly excepted to, but in answer thereto Pinero—so states the editor of

his published plays—defined a comedy as a farce written by a deceased author.

Although "The Hobby Horse" was cast and ready for rehearsal at the Boston Museum in 1886, it was not produced in this country until December 10, 1896, when the Amateur Comedy Club gave one public performance of it at the Carnegie Lyceum in New York. Mr. Hare performed it for the first time in America at the Academy of Music, Montreal, on November 18, 1896; and for the first time in the United States at the Star Theatre, Buffalo, on December 1, 1896. Its first professional performance in New York came on January 4, 1897, with Mr. Hare as *Mr. Spencer Jermyn*, at the Knickerbocker Theatre. The cast ran as follows:

<i>Rev. Noel Bryce</i>	FRANK GILLMORE.
<i>Mr. Spencer Jermyn</i>	JOHN HARE.
<i>Mr. Pinching</i>	FREDERICK KERR.
<i>Mr. Shattock</i>	CHARLES GROVES.
<i>Mr. Pews</i>	CHARLES GOOLD.
<i>Lyman</i>	W. M. CATHCART.
<i>Tom Clarke</i>	GILBERT HARE.
<i>Hewett</i>	E. REYNOLDS.
<i>Mrs. Spencer Jermyn</i>	MAY HARVEY.
<i>Mrs. Porcher</i>	MRS. SUSIE VAUGHN.
<i>Miss Moxon</i>	MONA K. ORAM.
<i>Bertha</i>	NELLIE THORNE.
<i>Mrs. Langdon</i>	LAURA MACGILVRAY.

HOME, a play in three acts by Thomas W. Robertson, was produced at the Haymarket Theatre, London, on January 14, 1869. Thirty years ago, "the teacup-and-saucer drama," as some irreverent critic once called the placid theatrical creations of

Robertson, ruled the English theatres. Never did playwright struggle so hard for a foothold as Robertson, and never did playwright jump so rapidly into public favor. For a dozen years his monosyllabic-titled plays were the talk of theatrical England, and ever since then his "Caste," his "School," and his "Home" have been relied upon by managers in need of a play sure to please the public. Of the three plays mentioned, "Home" seems to have struck the popular fancy to a less degree than either "Caste" or "School."

"Home" is a free adaptation of "L'Aventurière," a domestic tragedy by Emile Augier which ranks high in the literary drama of nineteenth-century France. "L'Aventurière" was produced in Paris in 1860, and although gaining great prominence in the French theatres, did not attract the attention of English adapters for several years. Robertson's version, however, was ready for the stage some time before its first production. In 1867 it fell into Joseph Jefferson's hands under the title of "Across the Atlantic," and was rehearsed by him at the Varieties Theatre in New Orleans. Not liking the leading part of *Colonel White*, Jefferson returned the manuscript to Robertson, accompanied by a draft for five hundred dollars. Robertson subsequently sold the play to Edward A. Sothorn, who, after making a number of alterations, produced it at the Haymarket Theatre, London, on the date above given, with the following cast:

<i>Mr. Dorrison</i>	W. H. CHIPPENDALE.
<i>Colonel White</i>	EDWARD A. SOTHERN.
<i>Captain Mountraffe</i>	MR. COMPTON.
<i>Bertie Thompson</i>	ROBERT ASTLEY.
<i>Dora Thornhaugh</i>	CAROLINE HILL.
<i>Lucy Dorrison</i>	IONE BURKE.
<i>Mrs. Pinchbeck</i>	ADA CAVENDISH.

As Sothern's part in "Home" was not a romantic one, he felt very doubtful concerning it, but after the production of the play he wrote to a friend: "'Home' is a great hit—every one giving me more praise than I deserve. I played so nervously the first night that I fully expected a cutting up in the papers. However, the public is satisfied, and I always acknowledge the verdict it gives, pro or con." Sothern undoubtedly added to his reputation by his clever impersonation of *Colonel White*. "Home" was thenceforth familiar to all London theatre-goers. The most notable revival came on October 27, 1881, when the St. James's Theatre was reopened under the management of John Hare and W. H. Kendal, with "Home," cast as follows:

<i>Mr. Dorrison</i>	T. N. WENMAN.
<i>Colonel White</i>	W. H. KENDAL.
<i>Captain Mountraffe</i>	JOHN HARE.
<i>Bertie Thompson</i>	T. W. ROBERTSON.
<i>Dora Thornhaugh</i>	KATE BISHOP.
<i>Lucy Dorrison</i>	MAUD CATHCART.
<i>Mrs. Pinchbeck</i>	MRS. KENDAL.

Mountraffe, so admirably acted by Mr. Compton in the first production at the Haymarket Thea-

tre, was made by Mr. Hare an accurate and precise study of a rascally and dissolute character. He acted with a merciless fidelity that made the man astoundingly repulsive and odious—so much so that some critics said that his presence would not be tolerated in any respectable house. The T. W. Robertson who played *Bertie Thompson* was a son of the dramatist.

On May 11 of the preceding year, Augier's original play, "*L'Aventurière*," had been acted in French at the Prince of Wales's Theatre, with Genevieve Ward, Mlle. Herbert, Beerbohm Tree, Horace Wigan, and M. Marius in the cast.

The American managers seized upon Robertson's plays without delay. The rivalry between the Boston Museum and Selwyn's Theatre was at its height just at the time of the original productions of "School" and "Home." The former, produced in London on January 22, 1869, was brought out at Selwyn's on February 15. The latter was put on at the Boston Museum on Thursday, February 25, with "The Silver Spoon" as an afterpiece. Charles Barron appeared as *Alfred Dorrison* (or *Colonel White*) and Annie Clarke as *Mrs. Pinchbeck*. Lester Wallack also added "Home" to his repertory, and in 1869-1870 played *Alfred Dorrison*, with Agnes Booth, Rachel Noah, Louis Aldrich, Harry Murdoch, and Helen Tracy in the supporting cast.

E. A. Sothern also played *Alfred Dorrison* in



EDWARD H. SOTHERN.
As Francois Villon, in If I Were King.

this country, and in 1879-1880 an eccentric English actor, Sir Randal Roberts, distinguished himself more or less in the character. In 1883, Henry M. Pitt headed a company in whose repertory "Home" was included. It is now occasionally revived by resident stock companies.

IF I WERE KING, a romantic play in four acts by Justin Huntley McCarthy, was produced by Edward H. Sothorn at the Garden Theatre, New York, on October 14, 1901, the cast of characters being as follows:

<i>François Villon</i>	E. H. SOTHERN.
<i>Louis XI</i>	GEORGE W. WILSON.
<i>Tristan L'Hermite</i>	ARTHUR R. LAWRENCE.
<i>Oliver Le Dain</i>	JOHN FINDLAY.
<i>Thibaut D'Aussigny</i>	NORMAN CONNIERS.
<i>Noel Le Jolys</i>	HENRY J. CARVILL.
<i>Rene De Montigny</i>	SYDNEY C. MATHER.
<i>Guy Tabarie</i>	ROWLAND BUCKSTONE.
<i>Colin De Cayeulx</i>	HERBERT AYLING.
<i>Jehan Le Loup</i>	WILLIAM PARK.
<i>Casin Cholet</i>	WILLIAM J. SORELLE.
<i>Robin Turgis</i>	FREDERICK LOTTO.
<i>Trois Echelles</i>	MALCOLM BRADLEY.
<i>Petit Jean</i>	GEORGE C. RAYE.
<i>Du Lau</i>	FREDERICK COURTENAY.
<i>Poncet De Riviere</i>	FRED B. HANSON.
<i>De Nantoillet</i>	B. B. BELCHER.
<i>Toison D'Or, Burgundian Herald</i>	CHARLES VANE.
<i>Montjoye, French Herald</i>	FRANCIS POWELL.
<i>Captain of the Watch</i>	CHARLES REDMUND.
<i>Katherine De Vaucelles</i>	CECILIA LOFTUS.
<i>Mother Villon</i>	FANNY I. BURT.
<i>Huguette Du Hamel</i>	SUZANNE SHELTON.
<i>Jehanneton Le Belle Heaulmiere.</i>	CLARA BLANDICK.
<i>Blanche</i>	CHARLOTTE DEANE.
<i>Guillemette</i>	HELEN LOGAN.

<i>Isabeau</i>	RACHEL CROWN.
<i>Denise</i>	ANNETTE HUNTINGTON.
<i>Queen</i>	MARGARET B. CASKIE.

After running about two months at the Garden Theatre, it was taken on tour, Helen McGregor succeeding Miss Loftus as the heroine.

IMPULSE, a comedy in five acts adapted by B. C. Stephenson from "La Maison du Mari," was produced at the St. James's Theatre in London, on December 9, 1882, with this cast:

<i>Mrs. Beresford</i>	MRS. KENDAL.
<i>Mrs. Macdonald</i>	LINDA DIETZ.
<i>Miss Kilmore</i>	MRS. GASTON MURRAY.
<i>Mrs. Birkett</i>	MISS COWLE.
<i>Sir Henry Aucland</i>	A. BEAUMONT.
<i>Colonel Macdonald</i>	T. N. WENMAN.
<i>Captain Crichton</i>	MR. KENDAL.
<i>Victor de Riel</i>	ARTHUR DACRE.
<i>Graham</i>	MR. BRANDON.
<i>Parker</i>	" DRUMMOND.
<i>Waiter</i>	" DE VERNEY.

Under the pseudonym of Bolton Rowe, Mr. Stephenson had collaborated with Clement Scott in the making of such dramas as "Diplomacy" and "A Wife's Peril." Many of his previous efforts had been in the same line, for "Diplomacy" and "A Wife's Peril" are but English versions of Sardou. The chief objection to "Impulse" at the time of its production arose from the fact that it might have rationally been compressed into three acts, instead of being extended

to five. But in spite of this the public liked it, and the excellent acting helped it greatly into popularity. The dialogue was unusually bright and was rendered all the more so by the skill of the actors. Mr. Dacre, who, it will be remembered, met with an untimely death in Australia, made one of his first hits in the character of *Victor*, and Miss Dietz gave an interesting impersonation of the heroine.

Mr. Stephenson's later work has been of no great distinction, although he has occasionally produced a play which has pleased the public craze for novelty. He wrote the libretto to "*Dorothy*"—or rather rewrote it from Charles Johnson's old English comedy of "*The Country Lasses, or The Custom of the Manor*"—and collaborated with Haddon Chambers in the writing of "*The Fatal Card*."

"*Impulse*" proved a success, and in a few months after its original production was given in this country with as favorable results as in England. The Kendals performed it upon their visit here in the season of 1888-1889, and have since included it in their repertory during some of their American tours.

INGOMAR, a romantic drama in five acts, adapted by Maria Lovell from the German of Friedrich Halm, was performed for the first time in America at the Chestnut Street Theatre, Philadelphia, on

November 19, 1851, with Mrs. Warner as *Parthenia*, William MacFarland as *Ingomar*, and Barton Hill as *Polydor*. It was first given in New York at the Broadway Theatre on December 1, 1851. The cast was as follows:

<i>Ingomar</i>	F. B. CONWAY.
<i>Polydor</i>	THOMAS BARRY.
<i>Myron</i>	A. W. FENNO.
<i>The Timarch</i>	THOMAS J. HIND.
<i>Alastor</i>	MR. POPE.
<i>Ambivar</i>	MR. MATTHEWS.
<i>Parthenia</i>	MME. PONISI.
<i>Actea</i>	MRS. ABBOTT.

Few plays of so little merit have maintained so constant a popularity as has "Ingomar" during its fifty years' existence in this country. Not a few leading actors have considered the title character worthy of their powers, and almost every young actress of any prominence has acted *Parthenia* during some part of her career. In the generation which followed the play's production, *Ingomar* was acted in this country by E. L. Davenport and John McCullough, and *Parthenia* by Mrs. Mowatt and Julia Dean. To playgoers of the present generation the *Ingomar* of the elder Salvini is familiar. Among present-day American actors, the part has been played by Frank Mayo, Louis James, Edward J. Buckley, Creston Clarke, Robert Downing, R. D. MacLean, W. S. Hart, Robert Taber, Eben Plympton, Charles Barron, Joseph Haworth, and Henry Jewett, generally as leading men in support of star-



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MARY ANDERSON,
As Parthenia, in Ingomar

ring *Parthenias*, among whom have been Maggie Mitchell, Janish, Mary Anderson, Marie Prescott, Minna Gale, Marie Wainwright, Eugenie Blair, Maude Banks, Julia Marlowe, Julia Arthur, and Henrietta Crosman.

IN THE PALACE OF THE KING, a drama in six acts by Lorimer Stoddard, from Francis Marion Crawford's romance of the same name, was produced at the Richmond Theatre in North Adams, Massachusetts, on September 17, 1900. In the following month it was played in Chicago, and on December 31 began a long run at the Theatre Republic in New York. The cast was:

<i>Philip the Second</i>	EBEN PLYMPTON.
<i>Don John of Austria</i>	ROBERT T. HAINES.
<i>Cardinal Luis de Torres</i>	EDGAR L. DAVENPORT.
<i>Antonio Perez</i>	C. LESLIE ALLEN.
<i>Miguel de Antona</i>	WILLIAM NORRIS.
<i>Captain de Mendoza</i>	J. H. BENRIMO.
<i>Don Lope Zanata</i>	EUGENE SWEETLAND.
<i>Anne, Queen of Spain</i>	MARGARET SHAFFER.
<i>Princess of Eboli</i>	MARCIA VAN DRESSER.
<i>Duchess of Alva</i>	SUE VAN DUSER.
<i>Dowager Duchess of Medina Si-</i> <i>donia</i>	BLANCHE MOULTON.
<i>Madame la Comtesse de Baume</i> .	MABEL NORTON.
<i>Dona Mencia</i>	LIDA HALL.
<i>Dona Inez</i>	GERTRUDE NORMAN.
<i>Dona Maria Dolores de Mendoza</i> .	VIOLA ALLEN.

During the engagement at the Theatre Republic, Charles Kent replaced Mr. Plympton as *King Philip the Second*, and when the play began its tour of the United States at the beginning of the

season of 1901-1902, W. E. Bonney appeared as the *King*, William Pascoe as *Don John of Austria*, Walter Hitchcock as the *Cardinal*, Arthur T. Hoyt as *Miguel*, Jennie Eustace as the *Princess Eboli*, and Adelaide Warren as *Dona Inez*.

THE IRONMASTER, a drama in four acts adapted by Arthur W. Pinero from Georges Ohnet's "*Le Maître de Forges*," was produced at the St. James's Theatre in London, on April 17, 1884. The cast of characters was as follows:

<i>Duc de Bligny</i>	EDWARD J. HENLEY.
<i>Octave</i>	GEORGE ALEXANDER.
<i>Baron de Prefont</i>	HERBERT WARING.
<i>Philippe Derblay</i>	W. H. KENDAL.
<i>General de Pontac</i>	MR. BRANDON.
<i>Moulinet</i>	J. F. YOUNG.
<i>Bechelin</i>	J. MACLEAN.
<i>Dr. Servan</i>	A. KNIGHT.
<i>Old Gobert</i>	R. CATHCART.
<i>Young Gobert</i>	MR. DAY.
<i>Mouchot</i>	" DANIELS.
<i>Marquise de Beaupre</i>	MRS. GASTON MURRAY.
<i>Baronne de Prefont</i>	LINDA DIETZ.
<i>Claire de Beaupre</i>	MRS. KENDAL.
<i>Athenais</i>	MISS VANE.
<i>Suzanne Derblay</i>	" WEBSTER.
<i>Brigette</i>	" TURTLE.

"*Le Maître de Forges*," the original of "*The Ironmaster*," was performed for the first time at the Gymnase-Dramatique in Paris, on December 15, 1883, *Philippe Derblay* being acted by M. J. Damala, and *Claire* by Mlle. Jane Hading. An English version of M. Ohnet's novel, from which

he derived his play, had been previously made by Robert Buchanan, and was produced at the Globe Theatre, in London, on April 11, 1883.

During the first American tour of Mr. and Mrs. Kendal, "The Ironmaster" held a leading place in their repertory, and was played here by them for the first time, on October 17, 1889, at the Fifth Avenue Theatre, New York. Sarah Bernhardt had previously acted *Claire* in the original version in New York and other American cities, and "The Ironmaster" had been given by the stock company at Wallack's Theatre. In the Kendal production, Mr. and Mrs. Kendal acted their original characters, and *Moulinet* was interpreted by J. E. Dodson, the *Duc de Bligny* by Joseph Carne, and the *Duchesse de Bligny* by Florence Cowell.

"The Ironmaster" has also been played by Kyrle Bellew and Mrs. Potter in this country, and it is even now revived occasionally by local stock companies.

JANICE MEREDITH, a version of Paul Leicester Ford's novel of the same name, arranged for the stage by Edward E. Rose and Mr. Ford, was produced at the Star Theatre in Buffalo, on October 1, 1900, Mary Mannering then making her first appearance as a star. The play was in four acts, and was cast as follows:

<i>Charles Fownes</i>	ROBERT DROUET.
<i>Philemon Hennion</i>	BURR MCINTOSH.

<i>Lord Clowes</i>	A. S. LIPMAN.
<i>Lieutenant Mobray</i>	GEORGE BACKUS.
<i>Colonel Rahl</i>	CARL AHRENDT.
<i>Squire Meredith</i>	CHARLES M. COLLINS.
<i>Squire Hennion</i>	MARTIN J. CODY.
<i>Joe Bagley</i>	AUBREY BEATTIE.
<i>Lieutenant Baker</i>	JOHN D. O'HARA.
<i>Trooper Rossmore</i>	R. R. NEILL.
<i>Mrs. Meredith</i>	LOUISE RIAL.
<i>Tabitha Drinkwater</i>	AMY RICARD.
<i>Sukey</i>	VIVIAN BERNARD.
<i>Janice Meredith</i>	MARY MANNERING.

It proved to have no distinctive merit as a drama, but served very well for the exposition of Miss Mannering's talents. On December 10 it began an engagement at Wallack's Theatre in New York, and thereafter, during the remainder of the season of 1900-1901 and a portion of the following season, was played in many of the principal cities of the United States.

JIM THE PENMAN, a drama in four acts by Sir Charles Young, was produced at the Haymarket Theatre, London, on April 3, 1886. It was announced as "a romance of modern society," and became almost immediately the most popular drama of its decade. Sir Charles Young was no novice in stagecraft, but until "Jim the Penman" he had never written a popular play. Only a short time did he enjoy the fruits of his long-delayed success, for he died a little more than a year after his famous play was brought out. The cast was:



MARY MANNERING,
As Janice Meredith.

<i>James Ralston</i>	ARTHUR DACRE.
<i>Louis Percival</i>	MAURICE BARRYMORE.
<i>Baron Hartfeld</i>	H. BEERBOHM TREE.
<i>Captain Redwood</i>	CHARLES BROOKFIELD.
<i>Lord Drelincourt</i>	EDMUND MAURICE.
<i>Agnes Ralston</i>	HELEN LEYTON.
<i>Lady Dunscombe</i>	HENRIETTA LINDLEY.
<i>Mrs. Chapstone</i>	MRS. E. H. BROOKE.
<i>Mrs. Ralston</i>	LADY MONCKTON.

It ran for several months at the Haymarket Theatre, and when sent on the road was everywhere enthusiastically received. Three years later, on June 8, 1889, the Shaftesbury Theatre, London, was opened with "Jim the Penman." The distinguishing feature of this performance was E. S. Willard's *James Ralston*, which was remarkable for its ease and finish and wonderfully concentrated power. Lady Monckton and Henrietta Lindley played their original parts.

"Jim the Penman" was not long in crossing the water, as A. M. Palmer had at once secured the American rights. It was brought out at the Madison Square Theatre, New York, November 1, 1886, and ran the entire season there, drawing crowded houses. On going to Boston in May, 1887, it was given with the original Madison Square cast, with two or three exceptions, the principal change being that W. J. Le Moyne no longer played *Baron Hartfeld*. Frederic Robinson as *Jim the Penman*, H. M. Pitt as *Percival*, Louis Massen as *Lord Drelincourt*, J. B. Booth, Jr., as *Jack Ralston*, and Marie Burroughs as *Agnes Ralston* were all good; but

there were three players whose work immediately impressed both the public and the critics as being far beyond even that of the excellent company which surrounded them. These were Agnes Booth, whose *Mrs. Ralston* still remains one of the most artistic of her characterizations; Alexander Salvini, who, as *Baron Hartfeld*, gave a most surprising piece of eccentric comedy, and E. M. Holland, who played *Captain Redwood* with an elaboration of detail which marked him as one of the clever character actors of his generation.

Since then "Jim the Penman" has been given from ocean to ocean by players of every grade, and it has invariably been received with marked favor by all classes of playgoers.

KING ARTHUR, a romantic drama by J. Comyns Carr, was produced at the Lyceum Theatre, London, on January 12, 1895. For some time Irving had had the subject of the Arthurian legends in mind for a play, and it was only after a good deal of hesitation that the temptation and fall of Guinevere was chosen as the leading motive of Mr. Carr's drama. Its story came, however, not from the Tennyson "Idylls," but directly from the original version of Sir Thomas Malory. An elaborate production was prepared, with all the scenic accessories which have made the name of Irving famous the world over. The cast on the first night was as follows:

<i>King Arthur</i>	HENRY IRVING.
<i>Sir Lancelot</i>	FORBES ROBERTSON.
<i>Sir Mordred</i>	FRANK COOPER.
<i>Sir Kay</i>	MR. TYARS.
<i>Sir Gawaine</i>	CLARENCE HAGUE.
<i>Sir Bedevere</i>	FULLER MELLISH.
<i>Sir Agravaine</i>	MR. LACY.
<i>Sir Percevale</i>	" BUCKLEY.
<i>Sir Lavaine</i>	JULIUS KNIGHT.
<i>Sir Dagonet</i>	MARTIN HARVEY.
<i>Merlin</i>	SYDNEY VALENTINE.
<i>Messenger</i>	MR. BELMORE.
<i>Gaoler</i>	" TABB.
<i>Morgan Le Fay</i>	GENEVIEVE WARD.
<i>Elaine</i>	LENA ASHWELL.
<i>Clarissant</i>	ANNIE HUGHES.
<i>Spirit of the Lake</i>	MAUD MILTON.
<i>Genevieve</i>	ELLEN TERRY.

The première of "King Arthur" was one of the most distinguished first nights in the London theatrical world. All the notabilities were present, and at the conclusion of the performance the actors were called out again and again. The audience would not leave until Mr. Irving had made one of his characteristic speeches, which presaged for "King Arthur" its especially auspicious career both in England and this country.

Irving's acting of *King Arthur* was, however, an unfortunate mistake. If ever he were unfitted for any character, it was for that of England's mythical king, who should be the embodiment of the ideal, the poetic, and the romantic. Not even Irving's great technical skill could give the personality of the hero what it lacked in those respects.

"King Arthur" was produced for the first time

in America at the Academy of Music, Montreal, on September 19, 1895. On the first of the following month it was given for the first time in the United States at the Tremont Theatre, Boston, and on the 4th of November it reached New York, where it was performed at Abbey's (now the Knickerbocker) Theatre. The cast on these occasions differed slightly from that of the original performance, Ben Webster replacing Forbes Robertson as *Sir Lancelot*, Mary Rorke succeeding Genevieve Ward as *Morgan Le Fay*, Julia Arthur appearing as *Elaine*, and Ailsa Craig, Ellen Terry's daughter, as *Clarissant*.

KING CHARLES I, a drama in four acts by William Gorman Wills, was produced at the Lyceum Theatre in London on September 28, 1872. The cast was :

<i>Charles I</i>	HENRY IRVING.
<i>Oliver Cromwell</i>	GEORGE BELMORE.
<i>Marquis of Huntley</i>	MR. ADDISON.
<i>Lord Moray</i>	E. F. EDGAR.
<i>Ireton</i>	R. MARKBY.
<i>Pages</i>	{ MISS E. MAYNE.
<i>Princess Elizabeth</i>	{ " J. HENRI.
<i>Prince James</i>	" HARWOOD.
<i>Prince Henry</i>	" ALLCROFT.
<i>Lady Eleanor Davys</i>	" WELCH.
<i>Queen Henrietta Maria</i>	" G. PAUNCEFORT.
	ISABEL BATEMAN.

The Lyceum Theatre was managed by H. L. Bateman at the time that "King Charles I," or, as

it was then called, "Charles the First," was produced there. The original cast was not remarkable, Irving being the only actor who showed any special merit; but there were good points in Mr. Wills's poetic drama if properly presented, and later, with Ellen Terry as the *Queen*, it became a feature of Irving's repertory. It was given by him during his first tour in this country in the season of 1883-1884, Miss Terry making her American début as the *Queen* at the Star Theatre in New York, October 30, 1883, and since then has been seen in a number of his American visits. The last tour of Irving and Terry in this country opened with a performance of "King Charles I" at the Knickerbocker Theatre, New York, on October 21, 1901.

LADY HUNTWORTH'S EXPERIMENT, a comedy in three acts by R. C. Carton, was produced at the Criterion Theatre in London on April 26, 1900. The play was written for the special purpose of providing a suitable character for Mr. Carton's wife, Miss Compton, and gained an immediate popularity. The cast of characters was:

<i>Captain Dorvaston</i>	ARTHUR BOURCHIER.
<i>Rev. Audley Pillenger</i>	ERIC LEWIS.
<i>Rev. Henry Thoresby</i>	A. E. MATTHEWS.
<i>Gandy</i>	ERNEST HENDRIE.
<i>Newspaper Boy</i>	MASTER REGINALD DENNY.
<i>Mr. Crayll</i>	DION BOUCICAULT.
<i>Miss Hannah Pillenger</i>	FANNY COLEMAN.

<i>Lucy Pillenger</i>	GERTRUDE ELLIOTT.
<i>Keziah</i>	POLLIE EMERY.
<i>Caroline Rayward</i>	MISS COMPTON.

The American rights to the play were secured by Daniel Frohman, and it was produced for the first time in this country at Daly's Theatre, New York, on December 21, 1900. The cast:

<i>Captain Dorvaston</i>	JOHN MASON.
<i>Rev. Audley Pillenger</i>	GRANT STEWART.
<i>Rev. Henry Thoresby</i>	WILLIAM COURTENAY.
<i>Mr. Crayll</i>	JAMESON LEE FINNEY.
<i>Newspaper Boy</i>	MASTER REGINALD.
<i>Gandy</i>	WILLIAM F. OWEN.
<i>Miss Hannah Pillenger</i>	MRS. CHARLES WALCOT.
<i>Lucy Pillenger</i>	CECILIA LOFTUS.
<i>Keziah</i>	MAY ROBSON.
<i>Caroline Rayward</i>	HILDA SPONG.

The play was continued several months at Daly's Theatre, and during the following season was given in other cities. The changes in the cast involved the appearance of Arthur Forrest as *Captain Dorvaston*, Beatrice Morgan as *Lucy Pillenger*, Mrs. Thomas Whiffen as *Miss Hannah Pillenger*, and Nevada Hefron as *Keziah*.

LADY WINDERMERE'S FAN, a comedy in four acts by Oscar Wilde, was produced at the St. James's Theatre in London on February 20, 1892, the cast including George Alexander as *Lord Windermere*, Nutcombe Gould as *Lord Darlington*, H. H. Vincent as *Lord Augustus Lorton*, Fanny Cole-



JAMESON LEE FINNEY, and HILDA SPONG.
AS Mr. Crayll. AS Caroline Rayward.
In Lady Huntworth's Experiment

man as the *Duchess of Berwick*, and Lily Hanbury as *Lady Windermere*. Miss Hanbury was succeeded after a few performances by Winifred Emery. The first performance of "Lady Windermere's Fan" in this country occurred at the Columbia Theatre in Boston on January 23, 1893, the New York engagement beginning at Palmer's Theatre on February 6. The cast was as follows:

<i>Lord Windermere</i>	EDWARD M. BELL.
<i>Lord Darlington</i>	MAURICE BARRYMORE.
<i>Lord Augustus Lorton</i>	E. M. HOLLAND.
<i>Mr. Charles Dumby</i>	J. G. SAVILLE.
<i>Mr. Cecil Graham</i>	WALDEN RAMSAY.
<i>Mr. Hopper</i>	EDWARD S. ABELES.
<i>Parker, a butler</i>	GUIDO MARBURG.
<i>Lady Windermere</i>	JULIA ARTHUR.
<i>Duchess of Berwick</i>	MRS. D. P. BOWERS.
<i>Lady Plymdale</i>	MISS JACKSON.
<i>Lady Stutfield</i>	" HENDERSON.
<i>Mrs. Cowper-Cowper</i>	" BARRINGTON.
<i>Lady Jedburg</i>	EMILY SEWARD.
<i>Lady Agatha Carlisle</i>	MISS URHART.
<i>Mrs. Erlynne</i>	MAY BROOKYN.
<i>Rosalie, a maid</i>	MISS VISLAIRE.

In the opinion of both critics and public, Mr. Wilde's play was undeniably clever, and it was given during a portion of the following season by Mr. Palmer's company, there being no essential changes in the cast. During the past decade it has been revived both in England and America at infrequent intervals.

LED ASTRAY, a drama adapted by Dion Boucicault from Octave Feuillet's "La Tentation," was

produced at the Union Square Theatre, New York, on December 8, 1873. For some time it passed as Boucicault's own work, but the discovery was soon made that its original might be found in the published plays of Octave Feuillet under the title of "La Tentation." Investigation showed that Boucicault had altered his original much less than was his wont, and that he had done little else than change the names of the characters and a few of the incidents. The scene of "La Tentation" is laid in Normandy and Paris, and the characters are French, except George Gordon Trevelyan, who is a poet of Irish origin, and Cowperson, a comic Englishman who frequently expresses himself in his own language. Trevelyan appears in Boucicault's version as George de Lesparre, a French novelist, and through the influences of a peculiar whirligig of fate is required to speak with a pronounced Gallic accent. Cowperson becomes an Irish major named O'Hara. Boucicault's other alterations consist chiefly in the substitution of the names of Rodolphe, Hector, Armande and Mathilde for those of Gontran, Achille, Camille and Hélène.

"La Tentation" was produced at the Théâtre du Vaudeville in Paris in 1860, with M. Lafont as the *Count*, and about five years later the first English adaptation was played at the Haymarket Theatre in London under the title of "A Dangerous Friend."

The original production of "Led Astray" ran for several months at the Union Square Theatre, and on March 16, 1874, it began at the Boston Museum an engagement lasting six weeks. It was announced as a new play "which has just attained its one hundredth representation in New York, and is still the reigning attraction of the metropolis." The cast was as follows:

<i>Count Rodolphe Chandoce</i>	CHARLES BARRON.
<i>Hector Placide</i>	WILLIAM WARREN.
<i>Mount Gosline</i>	J. A. SMITH.
<i>George de Lesparre</i>	W. H. CRISP.
<i>Major O'Hara</i>	W. J. LE MOYNE.
<i>Lafontaine</i>	JAMES NOLAN.
<i>Robert</i>	S. W. STANDISH.
<i>Countess Armande Chandoce</i>	ANNIE CLARKE.
<i>Mathilde</i>	MARY CARY.
<i>Suzanne O'Hara</i>	LAURA PHILLIPS.
<i>Dowager Countess de Chandoce</i> ...	MRS. J. R. VINCENT.
<i>Baroness de Rivoniere</i>	MISS M. PARKER.
<i>Sophie</i>	JOSIE BOWNE.

In July, 1874, "Led Astray" had its first London production at the Gaiety Theatre, a special company, including several American players, being engaged by Mr. Boucicault for the British season. *Armande* was played by Helen Barry, an English actress who some years later became well known in this country; *Rodolphe Chandoce* was intrusted to Charles R. Thorne, Jr.; and the *Hector Placide* was Stuart Robson, who had been so well liked in the part by New York theatre-goers that Mr. Boucicault considered his services necessary to a London success. Mr. Robson's style, how-

ever, did not please many of the London critics, Dutton Cook writing in his review that "Mr. Robson's merits are not remarkable; he appears to be one of those unamusing low comedians who are already too numerous in our theatres." "Led Astray," nevertheless, took England by storm, for by 1875 it had a record of four hundred and ninety-eight performances at various London theatres, a sufficient evidence of its instant popularity. Henceforth, its success was only intermittent. There is record on February 22, 1879, of a special matinée performance at the Olympic Theatre, with Miss Barry in her original rôle of *Armande*, and William Rignold, J. A. Rosier, F. H. Macklin, Mrs. Leigh Murray and Marie Daly in the other leading characters. Since then its performances have been few and far between.

THE LIARS, a comedy in four acts by Henry Arthur Jones, was produced at the Criterion Theatre in London on October 6, 1897, and ran there continuously, with the exception of the summer vacation, until November 2, 1898. The original cast was as follows:

<i>Colonel Sir Christopher Deering</i> ..	CHARLES WYNDHAM.
<i>Edward Falkner</i>	T. B. THALBERG.
<i>Gilbert Nepean</i>	HERBERT STANDING.
<i>George Nepean</i>	LESLIE KENYON.
<i>Freddie Tatton</i>	A. VANE TEMPEST.
<i>Archibald Coke</i>	ALFRED BISHOP.
<i>Waiter</i>	PAUL BERTON.
<i>Taplin</i>	R. LAMBART.

<i>Gadsby</i>	C. TERRIC.
<i>Footman</i>	A. ELIOT.
<i>Mrs. Crespín</i>	JANETTE STEER.
<i>Beatrice Ebernoe</i>	CYNTHIA BROOKE.
<i>Dolly Coke</i>	SARAH BROOKE.
<i>Ferris</i>	MISS M. BARTON.
<i>Lady Rosamund Tatton</i>	IRENE VANBRUGH.
<i>Lady Jessica Nepean</i>	MARY MOORE.

After its withdrawal from the stage of the Criterion Theatre, "The Liars" was played in the English provinces. It was revived in London on June 20, 1900, at Wyndham's Theatre, with Mr. Wyndham, Mr. Standing, Mr. Tempest, Mr. Bishop, the two Misses Brooke, and Miss Moore in their original rôles, T. B. Thalberg as *Edward Falkner*, Alfred Kendrick as *George Nepean*, Alice de Winton as *Mrs. Crespín*, and Miss E. Spencer Brunton as *Lady Rosamund Tatton*.

The first performance of "The Liars" in this country was given in New York at the Empire Theatre, on September 26, 1898, the cast being as follows:

<i>Colonel Sir Christopher Deering</i>	JOHN DREW.
<i>Edward Falkner</i>	ARTHUR BYRON.
<i>Gilbert Nepean</i>	D. H. HARKINS.
<i>George Nepean</i>	ORRIN JOHNSON.
<i>Freddie Tatton</i>	LEWIS BAKER.
<i>Archibald Coke</i>	HARRY HARWOOD.
<i>Waiter</i>	FRANK E. LAMB.
<i>Taplin</i>	DARWIN RUDD.
<i>Gadsby</i>	FRANK SHORT.
<i>Footman</i>	GARDNER JENKINS.
<i>Mrs. Crespín</i>	MARIE DERICKSON.
<i>Beatrice Ebernoe</i>	BLANCHE BURTON.

<i>Dolly Coke</i>	ELIZABETH TYREE.
<i>Ferris</i>	CLARA HUNTER.
<i>Lady Rosamund Tatton</i>	ANNIE IRISH.
<i>Lady Jessica Nepean</i>	ISABEL IRVING.

After a short run at the Empire Theatre, Mr. Drew and his company toured through the United States in Mr. Jones's play, the changes in the cast involving the appearance of Ethel Barrymore as *Beatrice Ebernoe*, Gertrude Gheen as *Dolly Coke*, Georgie Mendum as *Ferris*, and Gage Bennett as *Gadsby*. "The Liars" is occasionally played by resident stock companies.

THE LIGHTS O' LONDON, a melodrama in five acts by George R. Sims, was produced at the Princess's Theatre in London on September 10, 1881. The cast included the following players :

<i>Mr. Armytage</i>	G. R. PEACH.
<i>Harold Armytage</i>	WILSON BARRETT.
<i>Clifford Armytage</i>	E. S. WILLARD.
<i>Marks</i>	J. BEAUCHAMP.
<i>Seth Preene</i>	WALTER SPEAKMAN.
<i>Philosopher Jack</i>	CHARLES W. COOTE.
<i>Percy de Vere, "Esq."</i>	NEVILLE DOONE.
<i>Trotters</i>	W. WAITE.
<i>Joey</i>	MASTER WORLEY.
<i>Jarvis</i>	GEORGE BARRETT.
<i>Jim</i>	W. J. PHIPPS.
<i>Shakespeare Jarvis</i>	EUGENIE EDWARDS.
<i>Mrs. Jarvis</i>	MRS. STEPHENS.
<i>Bess</i>	MISS EASTLAKE.
<i>Hetty Preene</i>	EMMELINE ORMSBY.
<i>Tottie</i>	MAUDE CLITHEROW.
<i>Sal</i>	LIZZIE ADAMS.
<i>Janet</i>	MISS A. COOKE.
<i>Annie</i>	" G. WRIGHT.

To say that Sims's play was brought out under the management of Wilson Barrett is equivalent to saying that it was brought out as perfectly as melodrama can be; for that actor, in starting on his career as manager of the Princess's Theatre, had resolved to produce well-written and interesting melodramatic pieces with the same painstaking care that had distinguished the great Shakesperian revivals of Charles Kean and Samuel Phelps. To this end he had gathered about him one of the best companies of players in the metropolis, and, aided by a stage manager who understood to perfection the manipulation of stage crowds, so essential to every stirring melodrama, and by some of the cleverest of London's scenic artists, he was in a position to show theatre-goers that even a sensational and exciting play could be given so skilfully as to win for it respect as a work of art.

In "The Lights o' London" Mr. Barrett gave a spirited and manly interpretation of the part of the hero, *Harold Armytage*, while an admirable contrast to him was afforded by Mr. Willard, who played the villain in an entirely unconventional manner. He was positively fascinating in his crimes, being natural and not at all stagy; as a cool, white-livered, satirical, thoroughly bad youth, his part merited all the hisses which the gallery liberally bestowed. One of the cleverest bits of acting was the *Philosopher Jack* of the late Charles W. Coote, who was destined to be connected with other successes of Mr. Barrett.

The scene in the Borough on a Saturday night was a marvel of stage realism. There was the shouting of the costermongers, the jingle of the piano-organ, the screams and yells of the low, vulgar creatures who swarmed in and out of the public-houses, the life of a London slum, in all its hideousness, being depicted so truthfully as to be absolutely painful. Nothing more effective in stage management than the fight in the streets had been seen in London for years; there was no effect of training or drill, and the critics of the day had to go back to the visit of the famous Meiningen Company to find a parallel to the wonderful manipulation of the stage forces.

The play was seen in New York and Boston the same season, although it was not given as realistic a representation as it received in London. Since then it has been revived again and again, especially at the lower-priced theatres, and is likely to hold the boards long after many more meritorious plays are forgotten.

LITTLE LORD FAUNTLEROY, a dramatization of her own story of the same name, by Mrs. Frances Hodgson Burnett, was produced at the Boston Museum on September 10, 1888, with the following cast:

<i>Earl of Dorincourt</i>	HENRY M. PITT.
<i>Mr. Havisham, a solicitor</i>	C. LESLIE ALLEN.
<i>Silas Hobbs, a grocer</i>	GEORGE W. WILSON.



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ELSIE LESLIE,
As Little Lord Fauntleroy.

<i>Wilkins, a groom</i>	JAMES NOLAN.
<i>Higgins, a farmer</i>	THOMAS L. COLEMAN.
<i>Thomas, a footman</i>	H. P. WHITTEMORE.
<i>Cedric Errol, Lord Fauntleroy</i> ...	ELSIE LESLIE.
<i>Dick Tipton, a shoeblack</i>	MIRIAM O'LEARY.
<i>Mrs. Errol</i>	VIOLA ALLEN.
<i>Minna</i>	ANNIE M. CLARKE.
<i>Mary</i>	KATE RYAN.
<i>Jane</i>	GRACE ATWELL.

After a run of ten weeks the piece was withdrawn, to be revived again late in the next spring for a further engagement of thirteen weeks. Since then it has been given all over the country, and, besides Elsie Leslie, such juvenile players as Tommy Russell, Alice Pierce, Olive Homans, and Lillian Masterson have been seen in the title character.

"Little Lord Fauntleroy" revived, for a time, the juvenile drama which had been lying dormant for a number of years, and established a craze for child acting which is happily now restricted within sensible bounds. It was no unusual thing for a Museum matinée audience during the run of Mrs. Burnett's piece to resemble a nursery, and the sobs and cries of the feminine portion of the spectators at the parting of the little earl from his mother were either pathetic or ludicrous, according to the temperament of the onlooker. A short time later Mrs. Burnett's "Editha's Burglar" was dramatized by Augustus Thomas into a full-fledged three-act play, and helped to carry on the passion for theatrical juvenility.

The first performance of "Little Lord Fauntleroy" was in many ways a notable one. Mr. Pitt played the earl in one of his strongest and most distinctive moods, while Mr. Allen's *Havisham*, Mr. Wilson's *Hobbs*, and Miss Clarke's *Minna* would have helped on the play toward popular victory even if it had had no bolstering power from without. Miss Allen's *Mrs. Errol* was also a memorable rendering of that character, and, with the others of the cast, drew many people to the Museum who were not especially interested in the play itself, but appreciated the acting at its true value.

THE LITTLE MINISTER, a comedy in four acts, dramatized by James Matthew Barrie from his novel of the same name, was produced at the Lafayette Square Opera House in Washington, on September 13, 1897, and on the twenty-seventh of the same month began its long New York run at the Empire Theatre. The original cast was:

<i>Gavin Dishart</i>	ROBERT EDESON.
<i>Lord Rintoul</i>	EUGENE JEPSON.
<i>Captain Halliwell</i>	GUY STANDING.
<i>Lady Babbie</i>	MAUDE ADAMS.
<i>Felice</i>	MARGARET GORDON.
<i>Twatts</i>	FREDERICK SPENCER.
<i>Thomas Whamond</i>	WILLIAM H. THOMPSON.
<i>Bob Dow</i>	GEORGE FAWCETT.
<i>Micah Dow</i>	JESSIE MACKAYE.
<i>Snecky Hobart</i>	WALLACE JACKSON.
<i>Andrew Mcalmaker</i>	R. PEYTON CARTER.
<i>Silva Tosh</i>	NORMAN CAMPBELL.

<i>Sergeant Davidson</i>	WILFRED BUCKLAND.
<i>Joe Cruikshanks</i>	THOMAS VALENTINE.
<i>Nannie Webster</i>	KATE TEN EYCK.
<i>Jean</i>	NELL STONE FULTON.

Mr. Barrie's play differed essentially from the novel on which it was founded. In it the gypsy Babbie is the *Lady Barbara*, daughter of *Lord Rintoul*, and she merely masquerades as one of the "accursed Egyptians" in order that she may alarm the villagers of Thrums against the advance of the British soldiery. She meets *Gavin Dishart* by chance in the wood, saves herself from the soldiers by claiming to be his wife, and henceforth the little minister has a duty divided between the kirk and the girl whom he loves in spite of himself. Her witchery completely enthralls him. In the end, *Lord Rintoul* seeks to keep *Gavin Dishart* and *Babbie* apart, but naturally succeeds only in turning the tables upon himself. The play ends with his forgiveness, and the retirement of the couple into the old manse, while outside the neighbors keep up a bit of farcical by-play in their endeavors to catch through the window and door a glimpse of the happy pair.

After running six weeks at the Empire Theatre, until November 6, "The Little Minister" was transferred to the Garrick Theatre on the following Monday, November 8, and remained at that house until June 14, 1898, the entire New York engagement covering thirty-seven weeks and two hun-

dred and ninety-nine performances. For two seasons thereafter Miss Adams played *Lady Babbie* on tour and in New York, her final engagement in that city being played in 1899-1900 at the Criterion Theatre. During this period Mr. Edeson continued to play *Gavin Dishart*, and there were no important changes in the cast.

"The Little Minister" was performed for the first time in London on November 6, 1897, at the Theatre Royal, Haymarket, with Cyril Maude as *Gavin Dishart*, and Winifred Emery as *Lady Babbie*. It had a long run there, and has been also played extensively through the United Kingdom.

LORD AND LADY ALGY, a comedy in three acts by R. C. Carton, was produced at the Comedy Theatre in London on April 21, 1898, with Charles Hawtrey and Miss Compton in the title rôles, Eric Lewis as the *Marquis of Quarmby*, and Henry Kemble as the *Duke of Droneborough*. It was, to quote a contemporary critic, "a veritable mosaic of humor." The American rights were secured by Charles Frohman, and it was produced at his Empire Theatre in New York on February 15, 1899, the cast being as follows:

<i>Duke of Droneborough</i>	W. H. CROMPTON.
<i>Marquis of Quarmby</i>	GUY STANDING.
<i>Lord Algernon Chetland</i>	WILLIAM FAVERSHAM.
<i>The Hon. Crosby Jethro</i>	J. H. BENRIMO.
<i>Captain Standidge</i>	G. W. HOWARD.
<i>Brabazon Tudway</i>	E. Y. BACKUS.

<i>Richard Annesley</i>	JOHN R. SUMNER.
<i>Montague Denton</i>	GEORGE C. PEARCE.
<i>Mr. Jeal</i>	W. H. WORKMAN.
<i>Kinch</i>	JOHN ARMSTRONG.
<i>Sweepson</i>	GEORGE OSBOURNE, JR.
<i>Mawley Jemmett</i>	JOSEPH WHEELOCK, JR.
<i>Wyke</i>	FRANK BROWNLEE.
<i>Lady Algernon Chetland</i>	JESSIE MILLWARD.
<i>Lady Pamela Mallison</i>	MARIAN GARDINER.
<i>Ottoline Mallinson</i>	LILLIAN THURGATE.
<i>Emily Cardew</i>	LOUISE MALTMAN.
<i>Mrs. Vokins</i>	MAY ROBSON.
<i>Mrs. Brabazon Tudway</i>	BLANCHE BURTON.

After a successful run in New York, it was taken on tour at the beginning of the season of 1899-1900, Mr. Faversham and Miss Millward appearing in the title rôles. There were but few changes in the cast, *Hon. Crosby Jethro* being acted by John Frederick Cook, and *Mrs. Vokins* by Fanny Addison Pitt.

LORD CHUMLEY, a comedy in three acts by David Belasco and Henry C. De Mille, was produced at the Lyceum Theatre in New York, on August 20, 1888. The cast was as follows:

<i>Lord Chumley</i>	E. H. SOTHERN.
<i>Adam Butterworth</i>	CHARLES B. BISHOP.
<i>Lieutenant Hugh Butterworth</i>	FRANCIS CARLYLE.
<i>Gasper Le Sage</i>	HERBERT ARCHER.
<i>Tommy Tucker</i>	ROWLAND BUCKSTONE.
<i>Blink Blunk</i>	GEORGE BACKUS.
<i>Winterbottom</i>	A. W. GREGORY.
<i>Eleanor</i>	BELLE ARCHER.
<i>Jessie Deane</i>	DORA LESLIE.
<i>Lady Adeline Barker</i>	FANNY ADDISON.
<i>Meg</i>	ETTA HAWKINS.

"Lord Chumley" in itself was not of a very high order of merit, but Mr. Sothern's impersonation of the title character secured for it a continued existence of several seasons. Although in recent years Mr. Sothern has become an actor of romantic and tragic parts, he possesses the light, facile touch of the born comedian, and in *Lord Chumley* he made his audiences feel that the innate humor of his creation was something for which he alone, and not the dramatist, was responsible. It was frankly an artificial creation, and from that point of view was irresistibly comic and farcical.

In later performances of "Lord Chumley," *Adam Butterworth* was played by Rowland Buckstone, *Gasper Le Sage* by Morton Selten, *Tommy Tucker* by Tully Marshall, and *Lady Adeline Barker* by Kate Pattison-Selten.

LOUIS XI, a drama in five acts adapted from the French of Casimir Delavigne, was first performed in English, in a version by W. R. Markwell, at the Theatre Royal, Drury Lane, London, on February 14, 1853, the cast including E. L. Davenport as the *King*, Edward Stirling as *Nemours*, Henry Wallack as *Coitier*, and Fanny Vining as *Marie de Comines*. The next year Dion Boucicault brought out his now famous version—the one which Henry Irving uses—in New York. In the midst of his famous Shakespearian revivals in

1855, Charles Kean put on Boucicault's adaptation at the Princess's Theatre, modeling his representation of the French king upon the impersonation of that character by Ligier.

Charles Dillon was also a famous representative of *Louis XI*, giving his performance for the first time in London on March 22, 1858, the occasion being a benefit for himself and his wife. As late as October 18, 1875, he was seen as the *King*, playing at the Theatre Royal, Hull, under the management of Sefton Parry. Katherine Mackenzie Compton was the *Dauphin* of that performance.

Henry Irving's first appearance in "Louis XI" was at a benefit at the Princess's Theatre, Manchester, May 4, 1865, when he played the *Duc de Nemours*. He afterward appeared both as *Tristan* and *Coitier*. He first acted the *King* at the Lyceum Theatre on March 9, 1878, and continued in the part during the entire three months' run, with James Fernandez in the character of *Coitier*, Albert G. Andrews as the *Dauphin*, Frank Clements as *Philip*, Mrs. Chippendale as *Martha*, and Virginia Frances Bateman as *Marie*. When he came to this country in 1883, he brought out "Louis XI" at the Star Theatre in New York, for the first time here, on November 5, supported by William Terriss as *Nemours*, and Jessie Millward as *Marie*. Irving's first engagement in Boston began with "Louis XI" at the Boston Theatre on December 10, 1883, and he repeated it the following even-

ing. Since then he has played the character on almost all of his American tours.

Among the actors who have played *Louis XI* on the American stage are Edwin Booth, Walter Montgomery, C. W. Couldock, J. W. Albaugh (who used De Walden's blank-verse adaptation), W. E. Sheridan, who played Markwell's version in 1880-1881, and Dion Boucicault, who acted the *King* in his own version in New York in 1879. Thomas W. Keene, shortly before his death, brought out a new adaptation, said to be from the pens of Arden Smith and Edwin Arden. His first appearance in New York in this version was on March 15, 1893.

THE LYONS MAIL, a drama in five acts adapted by Charles Reade from "Le Courrier de Lyon," and rewritten by him for Henry Irving, was produced at the Lyceum Theatre in London on May 19, 1877, the cast being as follows:

<i>Joseph Lesurques</i>	}	HENRY IRVING.
<i>Dubosc</i>		
<i>Jerome Lesurques</i>		THOMAS MEAD.
<i>Didier</i>		E. H. BROOKE.
<i>Joliquet</i>		LYDIA HOWARD.
<i>M. Dorval</i>		FRANK TYARS.
<i>Lambert</i>		MR. LOWTHER.
<i>Guerneau</i>		" GLYNDON.
<i>Postmaster</i>		" COLLETT.
<i>Coco</i>		" BRANSCOMBE.
<i>Garçon</i>		" TAPPING.
<i>Guard</i>		" HARWOOD.
<i>Postillion</i>		" ALLEN.
<i>Courriol</i>		R. C. LYONS.

<i>Chopard</i>	MR. HUNTLEY.
<i>Fouinard</i>	J. ARCHER.
<i>Durochat</i>	MR. HELPS.
<i>Julie Lesurques</i>	VIRGINIA FRANCIS.
<i>Jeannette</i>	ISABEL BATEMAN.

The first play upon the subject, a historic case in the criminal annals of France, was "L'Ouvrier de Messine," by Caigniez, the well-known French writer of melodrama. This was first brought out about the year 1810, and some twenty years thereafter an English version was produced at Dublin, called "The Courier of Naples." This play, however, dropped permanently out of sight, and was superseded by "Le Courier de Lyon," which MM. Moreau, Siraudin, and Delacour wrote in 1850, the dramatists having obtained permission of the heirs of Lesurques for the use of his name in their drama. On March 16, 1850, it was produced at the Théâtre de la Gaité in Paris, with M. Lacrosonnière, a prominent French actor of the period, in the dual rôle of *Lesurques* and *Dubosc*. As originally written, the play had two endings, *Lesurques* on one night going to the scaffold, and on the next night a reprieve arriving just in time to save him and allow the execution of the guilty *Dubosc* in his stead.

This exciting melodrama was not long in crossing the Channel. John Coleman, the actor and manager, was the first adapter, and has told in a few words the way in which his version was superseded by the superior arrangement which Charles

Reade later made. "‘The Courier of Lyons,’" in one respect, is a truly remarkable piece of stagecraft," says Mr. Coleman. "Most of Reade's dramas are distinguished by prolixity and redundancy, but here, in adapting another man's work, he produced a masterpiece of construction. Except Palgrave Simpson's adaptation of Edmund Yates's novel, ‘Black Sheep,’ which is a model of dramatization, there is nothing on the modern stage which, for terseness, simplicity, and strength, can compare with Charles Reade's arrangement of the third and fourth acts of ‘The Courier of Lyons.’ Although a mere expression of individual opinion, this may at least be accepted as an impartial one, since I myself had previously adapted the play, and had acted it repeatedly, but, upon seeing Reade's version, I put my own into the fire. Excellent as his manipulation of the work was, ‘The Courier of Lyons’ did not at that time do much to advance Mr. Reade's reputation." Versions were also given in London at the Standard, Victoria and Adelphi theatres, Leigh Murray appearing at the latter theatre in the dual rôle. On June 26, 1854, at the Princess's Theatre in London, Charles Reade's adaptation was produced, with Charles Kean as *Lesurques* and *Dubosc*, David Fisher as *Courriol*, Mr. Addison as *Choppard*, Charlotte Leclercq as *Julie*, and Kate Terry as *Joliquet*. Again, in 1870, when "The Courier of Lyons" was revived at the Gaiety Theatre in London, Hermann Vezin acted the dual rôle.

The title of "The Lyons Mail" was first given to the English version of this drama by Mr. J. W. Clark when he brought out an altered arrangement for performance at Cambridge. This name, and not that originally given, is really the correct translation of the French title, and was adopted by Charles Reade himself when he rewrote the play for production at the Lyceum Theatre. Into this revision the dramatist introduced a scene from the original previously omitted, in which the father of *Lesurques*, believing in his son's guilt, urges him to commit suicide, and on his refusal attempts with his own hand to slay him.

"The Lyons Mail" was given by Mr. Irving during his first tour of this country in 1883-1884, and has been repeated by him on several of his succeeding American engagements.

MADAME BUTTERFLY, a play in one act adapted by David Belasco from a short story by John Luther Long, originally published in "The Century Magazine," was produced at the Herald Square Theatre, New York, on March 5, 1900, as an afterpiece to "Naughty Anthony," a three-act farce by Mr. Belasco, which had begun its run at that house on January 8, 1900. The cast:

<i>Cho-Cho-San</i>	BLANCHE BATES.
<i>Mr. Sharpless</i>	CLAUDE GILLINGWATER.
<i>Lieutenant B. F. Pinkerton</i>	FRANK WORTHING.
<i>Yamadori</i>	ALBERT BRUNING.
<i>Nakado</i>	EDWARD P. WILKS.
<i>Suzuki</i>	MARIE BATES.
<i>Kate</i>	KATHERINE BLACK.

The play proved one of the most effective one-act pieces known to the modern stage, and Miss Bates's acting of the heroine was highly commended. It was given at the Herald Square Theatre for about a month, and when Mr. Belasco went to London in April, to bring out Mrs. Carter in "Zaza" at the Garrick Theatre, he took the entire scenic outfit with him. After due preparation, it was produced for the first time in Great Britain at the Duke of York's Theatre, London, on Saturday evening, April 28, 1900, as an afterpiece to Jerome K. Jerome's "Miss Hobbs," the cast being as follows:

<i>Cho-Cho-San</i>	EVELYN MILLARD.
<i>Mr. Sharpless</i>	CLAUDE GILLINGWATER.
<i>Lieutenant B. F. Pinkerton</i>	ALLAN AYNESWORTH.
<i>Yamadori</i>	WILLIAM H. DAY.
<i>Nakado</i>	J. C. BUCKSTONE.
<i>Suzuki</i>	SUZIE VAUGHAN.
<i>Kate</i>	JANET EVELYN SOTHERN.

"Madame Butterfly" ran until the close of the season at the Duke of York's Theatre, some two months and a half later, both the play and the acting being universally praised by the London press and public.

At the beginning of the season of 1900-1901, "Madame Butterfly" and "Naughty Anthony" were made into a double bill under Mr. Belasco's direction, the tour extending through the Eastern States and as far west as Nebraska, from the middle of September until the last of January. On

February 18, 1901, "Madame Butterfly" was put on at Proctor's Fifth Avenue Theatre in New York as a part of the variety bill at that house, and was played there continuously twice a day for twelve weeks, closing on May 11. The cast for part of the season was:

<i>Cho-Cho-San</i>	VALERIE BERGERE.
<i>Mr. Sharpless</i>	CLAUDE GILLINGWATER.
<i>Lieutenant B. F. Pinkerton</i>	RANKIN DUVAL.
<i>Yamadori</i>	LEW McCORD.
<i>Nakado</i>	EDWARD P. WILKS.
<i>Suzuki</i>	HELENA PHILLIPS.
<i>Kate</i>	MARY MACKENZIE.

Midway in the engagement at the Fifth Avenue Theatre, Mlle. Pilar-Morin replaced Miss Bergere as *Cho-Cho-San*, Mr. McCord succeeded Mr. Gillingwater as *Mr. Sharpless*, and Westropp Saunders appeared as *Yamadori*. A brief tour of "Madame Butterfly" at the beginning of the season of 1901-1902, with the cast as last given, except that Miss Bertha St. Clair played *Suzuki*, completes its record to the present time.

MAGDA is the name by which Hermann Sudermann's drama of modern life, "Heimath," is known in the theatres of Great Britain and the United States. "Heimath" was produced at the Lessing Theater in Berlin in 1893, and is in many ways the most remarkable play of its era. Its career is almost unparalleled. It has been played in almost all the languages of modern Europe: in Italy

by Eleanora Duse, in France by Sarah Bernhardt, in England and America by Modjeska, Mrs. Fiske, Mrs. Patrick Campbell, and other famous actresses; and in London, New York, and Boston it has been given in German, French, and Italian as well as in English. Its first performance in America was in the original German, at the Irving Place Theatre, New York, on October 9, 1893, with Charlotte Durand in the title character; a year later, it was revived at the same house, with Lucie Freisinger as *Magda*. The first actress to undertake the part in English was Mme. Modjeska, in a version prepared by her husband, Count Bozenta, and played during the season of 1893-1894, with Otis Skinner as *Colonel Schwartz* (called *Schubert* in this version), Howard Kyle as the *Pastor*, R. Peyton Carter as *Von Keller*, and Guy Lindsay as *Max*. In 1895-1896 both Eleanora Duse and Sarah Bernhardt played "Magda" in the principal theatres of this country, the Italian version being known as "Casa Paterna," and the French as "Magda." Their New York appearances were made respectively at the Fifth Avenue Theatre on March 2, 1896, and at Abbey's (now the Knickerbocker) Theatre on February 7, 1896.

At the Lyceum Theatre in London, on June 3, 1896, "Magda" was given in English for the first time in that city, although it had already been performed there in the original German, in Italian by Duse, and in French by Bernhardt. The Eng-



MRS. PATRICK CAMPBELL.
As Magda.

lish version was by Louis N. Parker, and the cast was headed by Mrs. Patrick Campbell as *Magda*, Forbes Robertson as the *Pastor*, James Fernandez as *Colonel Schwartz*, and Scott Buist as *Von Keller*. In February, 1899, Mrs. Fiske gave a few performances of "*Magda*" at the Fifth Avenue Theatre, New York, and in 1901-1902 Mrs. Patrick Campbell, during her first tour of this country, made the Louis N. Parker version a prominent feature of her repertory.

THE MAGISTRATE, a farce in three acts by Arthur W. Pinero, was produced at the Court Theatre in London on March 21, 1885, the cast being as follows:

<i>Mr. Posket</i>	ARTHUR CECIL.
<i>Mr. Bullamy</i>	FRED CAPE.
<i>Colonel Lukyn</i>	JOHN CLAYTON.
<i>Captain Horace Vale</i>	F. KERR.
<i>Cis Farrington</i>	H. EVERSFIELD.
<i>Achille Blond</i>	ALBERT CHEVALIER.
<i>Isadore</i>	MR. DEANE.
<i>Mr. Wormington</i>	GILBERT TRENT.
<i>Inspector Messiter</i>	ALBERT SIMS.
<i>Sergeant Lugg</i>	MR. LUGG.
<i>Constable Harris</i>	" BURNLEY.
<i>Wyke</i>	" FAYRE.
<i>Agatha Posket</i>	MRS. JOHN WOOD.
<i>Charlotte</i>	MARION TERRY.
<i>Beattie Tomlinson</i>	ROSE NORREYS.
<i>Popham</i>	MISS LA COSTE.

The farcical humor of "*The Magistrate*," its ludicrous intermingling of characters, and its quaint,

gentle and genuine spirit of mirth, secured for it immediate popularity. The play stands among the best results of Mr. Pinero's earlier and lighter style; and although it has none of those graceful and pungent elements of satire which characterize his later comedy, "The Amazons," its humor is equally direct and unforced. Although distinctly a play of the non-intellectual sort, and relying for its effects upon semi-boisterous scenes and complicated entanglements, it is remarkable that "The Magistrate" never descends for a moment to the level of knockabout farce. Its theme is well worth the three acts of its telling; and it does not iterate and reiterate one threadbare point, but is full of sudden surprises and unique situations.

The popularity of "The Magistrate" was duplicated in this country when it was brought out in New York at Daly's Theatre on October 7, 1885, the cast being as follows:

<i>Aeneas Posket</i>	JAMES LEWIS.
<i>Colonel Lukyn</i>	JOHN DREW.
<i>Mr. Bullamy</i>	CHARLES FISHER.
<i>Captain Horace Vale</i>	OTIS SKINNER.
<i>Sergeant Lugg</i>	MR. GILBERT.
<i>Cis Farrington</i>	HAMILTON BELL.
<i>Achille Blond</i>	FREDERICK BOND.
<i>Sergeant Messiter</i>	MR. YORKE.
<i>Charlotte</i>	VIRGINIA DREHER.
<i>Beattie Tomlinson</i>	EDITH KINGDON.
<i>Popham</i>	MAY IRWIN.
<i>Agatha Posket</i>	ADA REHAN.

An American production of equal excellence and note was that given by the stock company at

the Boston Museum on October 19, 1885, the cast being:

<i>Mr. Posket</i>	WILLIAM F. OWEN.
<i>Colonel Lukyn</i>	CHARLES BARRON.
<i>Mr. Bullamy</i>	ALFRED HUDSON.
<i>Captain Horace Vale</i>	JOHN B. MASON.
<i>Cis Farringdon</i>	WILLIAM SEYMOUR.
<i>Achille Blond</i>	JAMES BURROWS.
<i>Isadore</i>	CHARLES S. ABBE.
<i>Mr. Wormington</i>	A. R. WHYTAL.
<i>Wyke</i>	JAMES NOLAN.
<i>Inspector Messiter</i>	LOUIS ATKINS.
<i>Sergeant Lugg</i>	ALBERT LANG.
<i>Constable Harris</i>	C. E. BOARDMAN.
<i>Agatha Posket</i>	ANNIE CLARKE.
<i>Charlotte</i>	MAY DAVENPORT.
<i>Beattie Tomlinson</i>	BLANCHE THOMPSON.
<i>Popham</i>	HELEN DAYNE.

During the season of 1896-1897, "The Magistrate" was revived by Mr. Daly at his theatre in New York and on tour, the cast, with the exception of Miss Rehan, being entirely different from that which presented Mr. Pinero's play on its production in this country. *Mr. Posket* was played successively by Edwin Stevens and Tyrone Power, *Mr. Bullamy* by William N. Griffiths, *Colonel Lukyn* by Herbert Gresham and Charles Richman, *Captain Horace Vale* by Sidney Herbert, *Cis Farringdon* by George Lesoir, *Achille Blond* by William Sampson and William Hazeltine, *Charlotte* by Pauline French and Edith Crane, *Beattie Tomlinson* by Percy Haswell, and *Popham* by Sara Convere and Anne Coverly.

MAN AND WIFE, a dramatic version of Wilkie Collins's novel of the same name by Augustin Daly, was produced at the Fifth Avenue Theatre in New York on September 13, 1870, with the following cast:

<i>Geoffrey Delamayn</i>	D. H. HARKINS.
<i>Sir Patrick Lundie</i>	JAMES LEWIS.
<i>Bishopriggs</i>	WILLIAM DAVIDGE.
<i>Arnold Brinkworth</i>	J. B. POLK.
<i>Anne Sylvester</i>	CLARA MORRIS.
<i>Blanche Lundie</i>	FANNY DAVENPORT.
<i>Lady Lundie</i>	KATE NEWTON.
<i>Mrs. Glenarm</i>	LINDA DIETZ.
<i>Hester Dethridge</i>	MRS. G. H. GILBERT.
<i>Perry</i>	GEORGE BROWNE.
<i>Number One</i>	GEORGE PARKES.
<i>Number Two</i>	MR. BASCOMB.
<i>Number Three</i>	" BURNETT.
<i>Jonathan</i>	" BEEKMAN.
<i>Jo</i>	KATE CLAXTON.

The first season of Augustin Daly's Fifth Avenue Theatre had opened on August 16, 1869, with Thomas W. Robertson's "Play," but for his second year of New York management Mr. Daly determined upon something spiced with higher sensational flavor. Wilkie Collins was then at the top notch of his fame as a writer of sensational novels. "Man and Wife" was one of his latest successes, and Mr. Daly took advantage of its popularity by putting it into dramatic form and using it as the opening attraction for his second season. It proved to be an exceptionally strong work, and indeed gained in strength on account of the skill-

ful distribution of characters among the members of Mr. Daly's company. Although Clara Morris had been on the stage some years, she was unknown to fame until her acting of *Anne Sylvester* on the opening night of "Man and Wife" made her the talk of the town. Agnes Ethel at the last moment had failed to appear. Miss Morris, who had been cast for the character of *Mrs. Glenarm*, was selected as a last resort, and her part given to Linda Dietz. Her first scene proved that her powers of emotional expression were remarkable and that her style was wholly her own. She was not beautiful, and, while her elocutionary method was marked by astonishing crudities, every word she uttered was pregnant with meaning; and although *Anne Sylvester* is not an attractive woman, her power converted the sympathies of the audience.

Boston playgoers saw "Man and Wife" for the first time on November 14, 1870, at the Boston Theatre, with Mrs. D. P. Bowers as *Anne Sylvester*, J. C. McCullom as *Geoffrey Delamayn*, C. Leslie Allen as *Sir Patrick Lundie*, and Mrs. Charles Poole as *Hester Dethridge*. At the Boston Museum, a fortnight later, another version was brought out, with William Warren as *Sir Patrick*, Charles Barron as *Delamayn*, Annie Clarke as *Anne Sylvester*, and Mrs. E. L. Davenport as *Hester*.

Wilkie Collins's own dramatization of "Man and

Wife" was not produced until February 22, 1873, when it was played for the first time at the Prince of Wales's Theatre in London, under the Bancrofts' management. John Hare played *Sir Patrick*, Charles Coghlan was cast as *Delamayn*, and Lydia Foote as *Anne Sylvester*. *Hester Dethridge*, the dumb landlady, did not appear in this version.

THE MARBLE HEART, OR THE SCULPTOR'S DREAM, a drama in prologue and four acts adapted by Charles Selby from MM. Barrière and Thebout's drama of "Les Filles de Marbre," was produced at the Adelphi Theatre in London on May 22, 1854. The cast was as follows:

<i>Raphael Duchatlet</i>	LEIGH MURRAY.
<i>Volage</i>	BENJAMIN WEBSTER.
<i>Viseount Chateaumargaux</i>	PAUL BEDFORD.
<i>Monsieur Vcaudoré</i>	CHARLES SELBY.
<i>Marco</i>	MADAME CELESTE.
<i>Clementine</i>	MISS CUTHBERT.
<i>Mariette</i>	EMMA HARDING.
<i>Marie</i>	SARAH WOOLGAR.
<i>Madame Duchatlet</i>	MRS. LEIGH MURRAY.

A little over a month after Benjamin Webster assumed management of the Adelphi Theatre, he brought out Selby's adaptation. The original play had created considerable furor in Paris upon its performance in May of the previous year, when it had been produced at the Vaudeville with Charles Fechter as the hero.

"The Marble Heart" had a very successful career at the Adelphi, and was praised moderately in the press, the chief exceptions being taken to the manner in which the crucial scenes were prolonged beyond the point of interest, and to the allegorical prologue, which was found to have little or no relation to the drama itself. Mr. Murray achieved unexpected distinction in the leading character, and Madame Celeste also came in for a good share of praise. "While Mr. Murray's acting is the chief feature of the new drama," said the "Times," "Madame Celeste makes the most of a not very kindly part. Her quiet manner of acting the marble-hearted lady, who sits in calm contemplation of her lover's distracted gestures, is as truthful as it is unobtrusive; and the remorse she feels when at last she sees the dead body of *Raphael* is depicted by a most terrific expression of countenance."

The character of *Raphael* was a favorite one with Edwin Adams and Lawrence Barrett in the old stock days of the American theatre, and almost every actor of note was at some time or other seen in the drama, for it contained several good parts besides that of the hero. The original American performance of the play was at the Metropolitan Theatre in San Francisco in January, 1855, with the parts thus distributed:

<i>Raphael</i>	EDWIN BOOTH.
<i>Viscount Chateaumargaux</i>	HENRY COAD.
<i>Volage</i>	HENRY SEDLEY.

<i>Marco</i>	MRS. C. N. SINCLAIR.
<i>Clementine</i>	" BURRILL.
<i>Mariette</i>	MISS LANE.
<i>Marie</i>	" MOWBRAY.

On April 23 of the following year it was brought out in New York at the Metropolitan Theatre, with George Jordan as *Raphael*, G. K. Dickinson as *Volage*, T. B. Johnston as *Chateaumargaux*, Laura Keane as *Marco*, Ada Clare as *Fedora*, Kate Reynolds as *Marie*, and Mary Wells as *Madame Duchatlet*. Its first performance in Boston, in September, 1856, was with Julia Bennett Barrow as *Marco*, Mrs. John Wood as *Marie*, and John Gilbert as *Volage*. One of the most famous *Raphaels* of his time was John Wilkes Booth, a character in which Charles R. Thorne, Jr., was also successful, while F. B. Conway as the sculptor, and Mrs. Conway as *Marco*, were noted in their respective parts. Madame Ponisi used to play *Marco*, and John Brougham at one time acted *Volage*. Of late years, Robert B. Mantell has been the only star who has essayed the character of *Raphael*, although in many instances the local stock companies have given the play with satisfactory results.

THE MASQUERADERS, a drama in four acts by Henry Arthur Jones, was produced at the St. James's Theatre, London, on April 28, 1894, with George Alexander as *David Remon* and Mrs. Pat-

rick Campbell as *Dulcie Larondie*. At the same theatre, it will be remembered, "The Second Mrs. Tanqueray" was brought out the year previously, and "The Triumph of the Philistines" also saw first light there, so the St. James's may fairly be entitled the home of the so-called "problem play." After a successful London season Mr. Jones's drama was taken for a tour of the provinces by an extra company. Its New York season began at the Empire Theatre on December 3, 1894, the principal characters being assigned as follows:

<i>David Remon</i>	HENRY MILLER.
<i>Sir Brice Skene</i>	WILLIAM FAVERSHAM.
<i>Montagu Lushington</i>	J. E. DODSON.
<i>Eddie Remon</i>	JOSEPH HUMPHREYS.
<i>Hon. Percy Blanchflower</i>	ROBERT EDESON.
<i>Sir Winchmore Mills, M.D.</i>	W. H. CROMPTON.
<i>Lord Crandover</i>	GUIDO MARBURG.
<i>George Copcland</i>	R. WEED.
<i>Fancourt</i>	JAMESON LEE FINNEY.
<i>Jimmy Stokes</i>	W. H. THOMPSON.
<i>Dulcie Larondie</i>	VIOLA ALLEN.
<i>Helen Larondie</i>	ALICE FISCHER.
<i>Charley Wishanger</i>	ELSIE DE WOLFE.
<i>Lady Clarisse Reindean</i>	IDA CONQUEST.
<i>Lady Crandover</i>	GENEVIEVE REYNOLDS.

The play was well received by the New York theatre-going public, and ran there for several months, although the press was not very enthusiastic in its praise. The consensus of opinion seemed to be that Mr. Jones's work possessed much literary merit, but that its situations were theatrical and artificial, with an undercurrent of

pretense and insincerity growing mainly out of the old, old story which it told. "The Critic," to select one opinion out of many, said that it was "nothing more nor less than a drama of situation, superior to most of its class in imagination, workmanship and literary ability, but nevertheless an ordinary domestic melodrama, mainly dependent for its success upon the startling nature of its incidents."

During the dramatic season of 1895-1896, "The Masqueraders" was presented in the large cities of the United States by the Empire Theatre stock company.

A MESSAGE FROM MARS, a play in three acts by Richard Ganthony, was produced at the Avenue Theatre in London on November 22, 1899. Its story is similar to that of Dickens's "A Christmas Carol," and the play proved so effective that it was continued uninterruptedly in London for the greater part of two seasons. The cast was as follows:

<i>Horace Parker</i>	CHARLES HAWTREY.
<i>A Tramp</i>	ARTHUR WILLIAMS.
<i>Arthur Dicey</i>	C. M. LOWNE.
<i>Dr. Chapman</i>	H. STEPHENSON.
<i>Mr. Ferguson</i>	E. W. TARVER.
<i>Sir E. Vivian</i>	GAYER MACKAY.
<i>Policeman</i>	LYSTON LYLE.
<i>Servant</i>	L. GRAHAME.
<i>Watchman</i>	H. HUDSON.
<i>Sir Roland Wright</i>	G. GROSSMITH.



CHARLES HAWTRY.
As Horace Parker, in *Message from Mars*.

<i>Joe the Coster</i>	H. FORD.
<i>Jim</i>	ERNEST POPE.
<i>"The Emperor"</i>	MASTER HAROLD DE BECKER.
<i>The Messenger from Mars</i> ..	G. S. TITHERADGE.
<i>Miss Parker</i>	BELLA PATEMAN.
<i>Mrs. Clarence</i>	HILDA HANBURY.
<i>Bella</i>	ANNETTE SHARPE.
<i>Polly</i>	EMILY SPILLER.
<i>A Flower Girl</i>	SYLVIA LOVELL.
<i>A Poor Woman</i>	LYDIA RACHEL.
<i>Girl</i>	DOROTHY GRAHAME.
<i>Minnie Templer</i>	JESSIE BATEMAN.

On October 7, 1901, at the Garrick Theatre in New York, Mr. Hawtrey made his first appearance in this country, presenting "A Message from Mars" for the first time to an American audience. On that occasion, Mr. Hawtrey appeared in his original rôle of *Horace Parker*, and the *Tramp* was played by Robert Pateman, *Arthur Dickey* by E. W. Tarver, *Dr. Chapman* by Arthur Burne, *The Messenger from Mars* by H. Stephenson, *Miss Parker* by Bella Pateman, *Mrs. Clarence* by Florence Sinclair, and *Minnie Templer* by Jessie Bateman. The play and the star became immediately popular, and the engagement continued at the Garrick Theatre until Saturday evening, March 15, 1902, when Mr. Hawtrey and his company returned to England.

MICHAEL AND HIS LOST ANGEL, a play in five acts by Henry Arthur Jones, was produced simultaneously at the Lyceum Theatre in London and at the Empire Theatre in New York on January 15,

1896, and ran for less than two weeks on each side of the water. The Lyceum Theatre, during Henry Irving's tour of this country, was under the management of Forbes Robertson, who expected to achieve great success in the new play which Mr. Jones had written upon the old theme best known through "The Scarlet Letter." An elaborate scenic production was provided, and the following cast selected, Miss Terry succeeding to the character assigned to Mrs. Patrick Campbell, who withdrew just before the rehearsals were ended:

<i>Reverend Michael Feversham</i>	FORBES ROBERTSON.
<i>Sir Lyolf Feversham</i>	M. HATHORN.
<i>Edward Lashmar</i>	IAN ROBERTSON.
<i>Andrew Gibbard</i>	W. MACKINTOSH.
<i>Reverend Mark Docwray</i>	JOSEPH CARNE.
<i>Withycombe</i>	JOHN WILLES.
<i>Audrie Lesden</i>	MARION TERRY.
<i>Rose Gibbard</i>	SARAH BROOKE.
<i>Mrs. Cantelo</i>	HENRIETTA WATSON.
<i>Fanny Clover</i>	MRS. E. H. BROOKE.

The play at once aroused a very acrimonious discussion, not so much over its artistic merits, as about the right to place upon the stage an intensely dramatic scene amid all the ceremonial and paraphernalia of the Church of England. The contest was futile, however, neither side giving way, and each contending emphatically that it had the only just side of the question.

One peculiar outcome of the popular failure of the play is worth noting. In an "author's note" to the published version, Mr. Jones states that an

impression prevailed in the public mind that the piece was a great financial failure. This, however, was not the case, for the receipts the ten nights of its performance at the Lyceum Theatre were more than £100 higher than the receipts for the first ten nights of the very successful "Middleman." "The great number of sympathetic letters," concludes Mr. Jones, "that I have received about the play, and its cordial reception on the later nights of the run, show that it created a deep impression on those who did see it, and encourage me to hope that I may introduce it again to the English public under happier auspices."

The cast of the production in New York at the Empire Theatre was as follows:

<i>Reverend Michael Feversham</i>	HENRY MILLER.
<i>Sir Lyolf Feversham</i>	W. H. CROMPTON.
<i>Edward Lashmar</i>	GEORGE E. BRYANT.
<i>Andrew Gibbard</i>	J. E. DODSON.
<i>Reverend Mark Doewray</i>	ROBERT WEED.
<i>Withycombe</i>	E. Y. BACKUS.
<i>Audrie Lesden</i>	VIOLA ALLEN.
<i>Rose Gibbard</i>	IDA CONQUEST.
<i>Mrs. Cantelo</i>	MRS. ANNIE ADAMS.
<i>Fanny Clover</i>	ELLEN GAIL.

"Michael and His Lost Angel" was published, with an introduction by Joseph Knight, in the spring of 1896.

THE MIDDLEMAN, a play in four acts by Henry Arthur Jones, was produced at the Shaftesbury

Theatre in London on August 27, 1889. The cast was as follows:

<i>Cyrus Blenkarn</i>	E. S. WILLARD.
<i>Joseph Chandler</i>	W. MACKINTOSH.
<i>Captain Julian Chandler</i>	HENRY V. ESMOND.
<i>Batty Todd</i>	HARRY CANE.
<i>Jesse Pegg</i>	E. W. GARDEN.
<i>Sir Seaton Umfraville</i>	IVAN WATSON.
<i>Damper</i>	W. E. BLATCHLEY.
<i>Vachell</i>	ROYSTON KEITH.
<i>Epiphany Danks</i>	CECIL CROFTON.
<i>Postman</i>	T. SIDNEY.
<i>Mary</i>	MAUDE MILLETT.
<i>Nancy</i>	ANNIE HUGHES.
<i>Mrs. Chandler</i>	MRS. E. H. BROOKE.
<i>Maude Chandler</i>	AGNES VERITY.
<i>Lady Umfraville</i>	JOSEPHINE ST. ANGE.
<i>Felicia Umfraville</i>	EVA MOORE.

"The best drama Mr. Jones has yet given to the stage," was the verdict of the first-night audience that saw "The Middleman." It was seen that the dramatist was capable of writing a play original in plot and conception which could hold the attention of his hearers from the first scene to the last, and while some of his characters were but shadows, others were drawn with a firm, bold hand. The author's tendency to discuss social problems was shown occasionally, but the preaching and teaching were never tiresome.

The cast of that first performance contains two names which have become thoroughly identified with their respective parts in both England and America—E. S. Willard, who played *Cyrus Blen-*

karn, and Harry Cane, who was the *Batty Todd*. *Blenkarn* is probably the best character which Mr. Willard has ever created; the actor seems especially fitted to portray the dreamy enthusiast, while no one could think of pushing, bustling *Todd*, with his glib speech and ready tact, without associating him with Mr. Cane's impersonation of the part.

The season after its production in London, Mr. Willard brought the play to this country, where it was as enthusiastically received as it had been at home. Since then, he has given it repeatedly on his visits here, but our theatre-going public never wearies of it. Mr. Willard was not fortunate in his original choice of an actress to play the part of *Mary*, but on his tours here he has had such players as Marie Burroughs and Maud Hoffman in the part, and the character has always been adequately presented.

MRS. DANE'S DEFENSE, a drama of modern life in four acts by Henry Arthur Jones, was produced at Wyndham's Theatre in London on October 9, 1900, and ran there until the following May 11, the cast including Charles Wyndham as *Sir Daniel Carteret*, Mary Moore as *Lady Eastney*, and Lena Ashwell as *Mrs. Dane*. On December 31, 1900, it had its first presentation in this country, at the Empire Theatre, New York, and was con-

tinued at that house the greater part of the remainder of the season. The original cast at the Empire Theatre was as follows:

<i>Sir Daniel (Mr. Justice) Carteret</i>	CHARLES RICHMAN.
<i>Lionel Carteret</i>	JOSEPH WHEELOCK, JR.
<i>Canon Bonsey</i>	W. H. CROMPTON.
<i>Mr. Bulsom-Porter</i>	E. Y. BACKUS.
<i>Mr. James Risby</i>	GUY STANDING.
<i>Mr. Fendick</i>	GEORGE OSBOURNE, JR.
<i>Adams</i>	FRANK BROWNLEE.
<i>Wilson</i>	GEORGE SYLVESTER.
<i>Lady Eastney</i>	JESSIE MILLWARD.
<i>Mrs. Dane</i>	MARGARET ANGLIN.
<i>Mrs. Bulsom-Porter</i>	ETHEL HORNICK.
<i>Janet Colquhoun</i>	MARGARET DALE.

Although, perhaps, no man can hope to attain in the English drama what Thomas Hardy has reached in the English novel—the power of dominating his characters by the hand of fate alone—Mr. Jones showed in “Mrs. Dane’s Defense” that he may at least be able to make fatality the most powerful element in his plays. It indicated a very sudden and very pronounced artistic advance which may before long place him second to none among contemporary English dramatists. Its theme was a simple one, and involved the efforts of a woman with a so-called past to rehabilitate herself in English society. The story was told straightforwardly and with exceptional dramatic power, the third act being especially striking both in its conception and development. The entire play was distinctly Mr. Jones’s greatest achievement, with the possible exception of “Michael and His Lost Angel.”

When the Empire Theatre stock company began its tour at the opening of the season of 1901-1902, the cast differed somewhat from that of the opening performance just recorded. George Cooper replaced Mr. Wheelock as *Lionel Carteret*, Stanley Dark appeared as *Mr. James Risby*, Ethel Hornick as *Lady Eastney*, and Mrs. Charles W. Brooke as *Mrs. Bulsom-Porter*.

MISTRESS NELL, a romantic drama in four acts by George C. Hazleton, was produced in Denver on June 3, 1900, and on the ninth of the following October it was brought out at the Bijou Theatre in New York. The cast:

<i>King Charles II</i>	AUBREY BOUCICAULT.
<i>James, Duke of York</i>	JAMES A. KEENE.
<i>Duke of Buckingham</i>	GEOFFREY STEIN.
<i>Earl of Rochester</i>	HERMAN HERSCHBERG.
<i>Jack (Charles) Hart</i>	HALLETT THOMPSON.
<i>Strings</i>	WILLIAM HERBERT.
<i>Dick</i>	THEODORE THOMPSON.
<i>Swallow</i>	EDWARD FOWLER.
<i>Buzzard</i>	JAMES F. JENNINGS.
<i>Landlord</i>	T. J. MCCARTHY.
<i>Officer</i>	LOUIS F. MINTZ.
<i>Page</i>	CLARA LIMA.
<i>Lady Hamilton</i>	FLORA MORGAN.
<i>Louise, Duchess of Portsmouth</i> ..	ADELAIDE FITZALLEN.
<i>Moll</i>	NELLIE HANCOCK.
<i>Nell Gwynn</i>	HENRIETTA CROSMAN.

On October 29 it was transferred to the Savoy Theatre, and ran there for several months, Robert Edeson replacing Mr. Boucicault as the *King* for a

short period. After engagements in Boston and other cities, it returned to New York on April 29, 1901, for a reopening at Wallack's Theatre. During the season of 1901-1902, at the Theatre Republic in New York and elsewhere, "Mistress Nell" formed one of the plays in Miss Crosman's repertory, the cast including Henry Woodruff as *King Charles II*, Addison Pitt as the *Duke of York*, George Soule Spencer as the *Duke of Buckingham*, John Malone as *Charles Hart*, and Adele Block as the *Duchess of Portsmouth*.

THE MONEY SPINNER, a drama in two acts by Arthur W. Pinero, was produced at the Prince's Theatre in Manchester, England, on November 5, 1880, by William Duck's traveling company; and although the cast was not especially noteworthy, a new play by Pinero was enough of an event to send from London several of the most prominent critics, who eagerly telegraphed back the news of its great success. It was seen at once that it would prove in every way suited to the playgoers of the metropolis, and on January 8, 1881, it was given at the St. James's Theatre, London, by one of the best companies ever brought together in that city. The complete cast was as follows:

<i>Lord Kengussie</i>	W. H. KENDAL.
<i>Baron Croodle</i>	JOHN HARE.
<i>Harold Boycott</i>	JOHN CLAYTON.
<i>Jules Faubert</i>	W. MACKINTOSH.



HENRIETTA CROSMAN,
As Nell Gwynn, in *Mistress Nell*.

<i>Porter</i>	MR. DE VERNEY.
<i>Millicent Boycott</i>	MRS. KENDAL.
<i>Dorinda Croodle</i>	KATE PHILLIPS.
<i>Margot</i>	MRS. GASTON MURRAY.

London received the play with unprecedented enthusiasm. The players were all seen at their best. Mrs. Kendal was affectionate and womanly as the wife who is tempted to do an unwomanly thing; Mr. Kendal made a chivalrous *Lord Kensington*; Mr. Clayton gave a life-like portraiture of the pale-faced, terror-haunted man who had proved unfaithful to his trust, and Mr. Mackintosh was excellent as the detective bent on running down his victim at any cost. But the greatest impersonation of all was Mr. Hare's *Baron Croodle*, a diverting study, charged with true humor and the spirit of the finest and most seductive caricature.

American playgoers had to wait nearly ten years before the Kendals brought the play to this country, when they included it in their repertory for a season.

MONSIEUR, a domestic sketch in three acts by Richard Mansfield, was produced at the Madison Square Theatre in New York on July 11, 1887, with the following cast:

<i>Alice</i>	BEATRICE CAMERON.
<i>Mrs. Elizabeth Ann Golden</i> ..	MRS. JOSEPHINE LAURENE.
<i>Mrs. Mary Pettygow</i>	ANNE O'NEILL.

<i>Mrs. Morton</i>	HELEN GLIDDON.
<i>Sally</i>	MISS JOHNSTONE BENNETT.
<i>Tom Vanderhuysen</i>	JOHN T. SULLIVAN.
<i>Ezra J. Golden</i>	D. H. HARKINS.
<i>Morton Saunders</i>	JOSEPH FRANKAU.
<i>Popples</i>	HARRY GWYNETTE.
<i>Hon. Charles Mt. Vernon</i>	JOHN PARRY.
<i>André Rossini Mario de Jabot</i>	RICHARD MANSFIELD.

Mr. Mansfield's play was constructed to fit himself as a star, and in its way was remarkably good. It proved at once the actor's versatility as a playwright, a musical composer, a singer, and a comedian. Despite the natural temptation to give himself all the good things, he generously divided the honors among his whole company, with the result that one, at least,—Miss Bennett,—made a success that almost overshadowed that of the star. Some of the events of the story were improbable, and one or two of the characters depicted were exaggerated far beyond reason; but it was a pleasing play, finely acted, and certainly added greatly to the author-actor's reputation. In make-up Mr. Mansfield was the living picture of a proud and impecunious young Frenchman, and gave the lines of the poor music-teacher with a sincerity rarely found in this style of drama, while his singing and playing delighted the audience.

Boston saw the new play early the next year, as it was brought out at the Globe Theatre on January 27, 1888, and in May it was given at the Museum. Of late years, Mr. Mansfield has dropped this piece from his repertory, although

it would doubtless prove attractive should he decide to revive it.

MONSIEUR ALPHONSE, a drama by Alexandre Dumas fils, was produced at the Gymnase Dramatique, Paris, on November 26, 1873, with the following cast :

<i>Montaiglin</i>	M. PUJOL.
<i>Octave</i>	M. FRÉDÉRIC ACHARD.
<i>Rémy</i>	M. MARTIN.
<i>Dieudonné</i>	M. DALBERT.
<i>Raymonde</i>	MME. PIERSON.
<i>Mme. Guichard</i>	" ALPHONSINE.
<i>Adrienne</i>	" LODY.

The original title of the play in the mind of Dumas was "Monsieur Jules," but when Jules Sandeau heard of it he besought the author not to lay such a stigma upon his hitherto honorable name. Wishing to oblige his friend, Dumas changed the title to "Monsieur Octave," but thereupon Octave Feuillet arose and offered the same objection that Jules Sandeau had brought forward. So the obliging Dumas made another change and called his play "Monsieur Alphonse." Another complaint was heard from the Baron Alphonse de Rothschild, but the dramatist this time was not inclined to give in. He simply turned to the baron and said gracefully: "If ever any one accuses you of receiving money from women, well, then you may be assured that my title shall be changed. Until then there is no need of it."

When "Monsieur Alphonse" was published, Dumas wrote a preface which is much longer than the play itself, in which he discusses at great length and with minute elaboration the important social problem of which "Monsieur Alphonse" is the exposition. This preface, indeed, would stand by itself, without any regard to the play which it uses as a text, as a momentous contribution to the study of one phase of the problem of sex relations. The play and the preface, in themselves, form a part of the strenuous attack Dumas was constantly making upon the French laws of marriage and divorce, which he finally succeeded in altering for the better.

"Monsieur Alphonse," in English, and bearing the original title, was brought out in this country at Augustin Daly's Fifth Avenue Theatre, in New York, on April 14, 1874. The version bore Mr. Daly's name as its adapter, and differed in some degree from the original, especially in bringing upon the stage the two peasant guardians of *Adrienne*, who are only referred to by Dumas. The cast was:

<i>M. Alphonse</i>	GEORGE CLARKE.
<i>Montaiglin</i>	CHARLES FISHER.
<i>Jovin</i>	JAMES LEWIS.
<i>Rémy</i>	FRANK HARDENBERGH.
<i>Raymonde</i>	ADA DYAS.
<i>Mme. Guichard</i>	FANNY DAVENPORT.
<i>Manon</i>	MRS. G. H. GILBERT.
<i>Bonette</i>	NINA VARIAN.
<i>Adrienne</i>	BIJOU HERON.

When Mr. Daly revived "Monsieur Alphonse" a year later, George Parkes succeeded Mr. Clarke as *Alphonse*, D. H. Harkins played *Montaiglin*, and Ada Dyas appeared as *Raymonde*. In later years, Clara Morris included "Monsieur Alphonse" in her repertory, under the title of "Raymonde."

MY PARTNER, a play in four acts by Bartley Campbell, was produced at the Union Square Theatre in New York on September 16, 1879. The cast was as follows:

<i>Joe Saunders</i>	LOUIS ALDRICH.
<i>Ned Singleton</i>	HENRY CRISP.
<i>Wing Lee</i>	C. T. PARSLÖE.
<i>Major Henry Clay Britt</i>	FRANK MORDAUNT.
<i>Matthew Branden</i>	HARRY EDWARDS.
<i>Josiah Scraggs</i>	J. W. HAGUE.
<i>Sam Bowler</i>	J. H. BURNETT.
<i>Wellington Widgery</i>	CHARLES WEBSTER.
<i>Jim Johnson</i>	JOHN DAILEY.
<i>Mary Branden</i>	MAUDE GRANGER.
<i>Grace Branden</i>	MINNIE PALMER.
<i>Miss Posie Pentland</i>	ALICE GREY.

"My Partner" has proved the most popular of Mr. Campbell's plays, for it still attracts crowds at the stock-company houses where it is given, and is likely to do so for some years to come. It depicts the rough-and-ready life of the West at a time when a California mining camp was a synonym for anything but gentleness and refinement; and the fact that the drama was so intensely "American" accounts for a measure of its success.

On its first production, the actors employed were among the best in the country, so that even a poor play would have had some chance in their hands. Mr. Aldrich as *Joe Saunders*, and Mr. Parsloe as the *Chinaman*, made the conspicuous hits of that production, and later Mr. Aldrich starred in the part which he had created.

NATHAN HALE, a romantic drama in four acts by Clyde Fitch, was produced at Hooley's Theatre in Chicago on January 31, 1898, and after performances in many of the principal American cities, it was brought out in New York, at the Knickerbocker Theatre, on January 2, 1899, the cast being as follows:

<i>Nathan Hale</i>	N. C. GOODWIN.
<i>Guy Fitzroy</i>	WILLIAM INGERSOLL.
<i>Lieutenant-Colonel Knowlton</i>	THOMAS OBERLE.
<i>Captain Adams</i>	CLARENCE HANDYSIDE.
<i>Cunningham</i>	NEIL O'BRIEN.
<i>Ebenezer Lebanon</i>	THURLOW BERGEN.
<i>Tom Adams</i>	RICHARD STERLING.
<i>William Hull</i>	S. M. HALL.
<i>The Jefferson boy</i>	MASTER RALPH.
<i>The Talbot boy</i>	HENRY LEWIS.
<i>Jasper</i>	FRANK MAYNE.
<i>Sentinel</i>	CHARLES BUDD.
<i>Alice Adams</i>	MAXINE ELLIOTT.
<i>Mistress Knowlton</i>	ESTELLE MORTIMER.
<i>Angelica Knowlton</i>	GERTRUDE ELLIOTT.
<i>The Widow Chichester</i>	HATTIE RUSSELL.

Mr. Fitch was daring enough to follow the records of history, and thereby give his play a

tragic ending. It proved very popular with New York theatre-goers and remained at the Knickerbocker Theatre for a period of several months. After Mr. Goodwin was through with it, the rights for the smaller theatrical centres were secured by Mr. W. M. Wilkison, and it was performed with Howard Kyle and Nannette Comstock in the leading rôles.

"Nathan Hale" was published in New York in 1900, by R. H. Russell.

THE NOTORIOUS MRS. EBBSMITH, a drama of modern life by Arthur W. Pinero, was produced at the Garrick Theatre, London, on March 13, 1895. The cast:

<i>Duke of St. Olpherts</i>	JOHN HARE.
<i>Sir Sandford Cleeve</i>	IAN ROBERTSON.
<i>Lucas Cleeve</i>	FORBES ROBERTSON.
<i>Rev. Amos Winterfield</i>	C. AUBREY SMITH.
<i>Sir George Brodrick</i>	JOSEPH CARNE.
<i>Dr. Kirke</i>	FRED THORNE.
<i>Fortune</i>	GERALD DU MAURIER.
<i>Antonio Poppi</i>	C. F. CARAVOGLIA.
<i>Agnes</i>	MRS. PATRICK CAMPBELL.
<i>Gertrude Thorpe</i>	ELLIS JEFFREYS.
<i>Sybil Cleeve</i>	ELEANOR CALHOUN.
<i>Nella</i>	MARY HALSEY.
<i>Hepzibah</i>	MRS. CHARLES GROVES.

In May, Mrs. Patrick Campbell retired from the cast and was succeeded by Miss Olga Nethersole in the title character. George Bernard Shaw did not like the substitution, saying that Miss

Nethersole failed to touch the character of *Agnes* in any point. John Hare's *Duke of St. Olpherts* was, of course, universally commended, but his acting could not save the play from the disaster brought upon it by the melodramatic Bible-burning scene and an incoherent last act.

When John Hare made his first appearance in America, at Abbey's Theatre in New York, on December 23, 1895, "The Notorious Mrs. Ebb-smith" was the play, cast as follows:

<i>Duke of St. Olpherts</i>	JOHN HARE.
<i>Sir Sandford Cleeve</i>	EUGENE MAYEUR.
<i>Lucas Cleeve</i>	FRED TERRY.
<i>Rev. Amos Winterfield</i>	C. AUBREY SMITH.
<i>Sir George Brodrick</i>	CHARLES ROCK.
<i>Dr. Kirke</i>	FRED THORNE.
<i>Fortune</i>	PRINCE LLOYD.
<i>Antonio Poppi</i>	CHARLES CARAVOGLIA.
<i>Agnes</i>	JULIA NEILSON.
<i>Gertrude Thorpe</i>	ELLIS JEFFREYS.
<i>Sybil Cleeve</i>	MINA LE BERT.
<i>Nella</i>	HELEN LUCK.
<i>Hepsibah</i>	MRS. CHARLES GROVES.

Mrs. Patrick Campbell acted the title character occasionally during her tour of the United States in 1901-1902, but no other actress of note has attempted it in this country. Miss Nethersole, perhaps fortunately, did not add it to her American repertory. In England the part has also been played by Miss Cynthia Brooke.

THE OCTOROON, a drama in five acts by Dion Boucicault, was produced at the Winter Garden in New York on December 5, 1859, with this cast:

<i>Salem Scudder</i>	JOSEPH JEFFERSON.
<i>Sunnyside</i>	GEORGE HOLLAND.
<i>George Peyton</i>	A. H. DAVENPORT.
<i>Lafourche</i>	J. H. STODDART.
<i>Wah-no-tee</i>	DION BOUCICAULT.
<i>Captain Ratts</i>	H. PEARSON.
<i>Pete</i>	GEORGE JAMIESON.
<i>Paul</i>	IONE BURKE.
<i>Zoë</i>	AGNES ROBERTSON.
<i>Dora Sunnyside</i>	MRS. J. H. ALLEN.
<i>Mrs. Peyton</i>	" BLAKE.

"The Octoroon" showed that as a master of stage-craft its clever author had few equals. It dealt with life in the South, and with a subject which at that time was a most dangerous one to touch—slavery; and some of the actors deemed it unwise, if not culpable, to appear in such a piece. But the shrewd dramatist was wise enough not to take sides too strongly, and made his play as non-committal as possible. It created one of the greatest theatrical sensations of the season, and proved wonderfully successful. Such scenes as the slave sale, the burning of the steamer *Magnolia*, the trial of the Indian for murder and the fight with knives, were not common in the dramas of that generation, and the house was crowded night after night. Southerners visiting the metropolis were anxious to see how life in their section was pictured, and could find small cause to complain that the dramatist had not treated them fairly. It is a curious insight into the views regarding slavery held at that time in this country and England to note the differing dénouements of this drama as determined by its production,

geographically. Here *Zoë*, the octoroon girl, died in the last act; to have wedded her to *George Peyton* would have been to invite failure; in England the play ended happily, as the audience there could accept the marriage of the young Southerner of good birth to a slave girl as perfectly proper, and see nothing unusual in such an ending.

The new play reached Boston the next month, and on January 16, 1860, was brought out at the Howard Athenæum, with Dan Setchell as *Salem Scudder*, Frank Hardenbergh as *Pete*, E. L. Davenport as *Wah-no-tee*, W. J. Le Moyne as *La-fourche*, D. Hanchett as *Captain Ratts*, Mrs. W. H. Smith as *Dora Sunnyside*, Fanny Price as *Jules*, and Mrs. Hanchett as the negress *Dido*. The last named was the sister of William Warren, who lost her first husband while her daughter, Fanny Bayard Price, was yet a baby. She afterward married Mr. Hanchett, who devoted himself to making Miss Price a star. Meanwhile, members of the company which had been playing at the Bowery Theatre in New York came to the National Theatre in Boston and gave the play, with G. L. Fox as *Salem Scudder*, G. C. Boniface as *Wah-no-tee*, Fanny Herring as *Dora*, Mrs. W. G. Jones as *Zoë*, and Marie Bates as *Paul*. Others who have since appeared from time to time in the play are Kate Reignolds, who acted *Zoë*, William Warren and John B. Mason as *Salem Scudder*,

Joseph Wheelock as *Jacob McCloskey*, Emily Mestayer as *Mrs. Peyton*, Mrs. J. H. Stoddart as *Dora*, and James S. Maffitt, the pantomimist, as the Indian. It is curious to think of a part which E. L. Davenport, one of the greatest of American actors, thought worthy of his powers, coming at last to be acted by a pantomimist.

The play was based on one of Mayne Reid's novels, and has held the stage much longer than most versions of popular stories. At the time of its first successful run in Boston, at the Howard Atheneum, the question arose as to whether or not the managers of the National Theatre had the right to produce it, and the play became the subject of extended litigation. In the course of the proceedings, it developed that Mr. Davenport had paid the author a royalty of twenty dollars for each performance; and while some of the points raised were of great interest to managers, and it was hoped that the judges would decide them, the whole matter was finally decided to be a question of copyright, and went to the Supreme Court on that question alone.

OLIVER GOLDSMITH, a comedy in three acts by Augustus Thomas, was produced at the Empire Theatre in Albany, New York, on November 30, 1899. After three months on the road, it reached New York City on March 19 of the following year, and was given at the Fifth Avenue Theatre, with

this cast, which contained practically the same players who were seen at Albany :

<i>Mr. Boswell</i>	BEAUMONT SMITH.
<i>Mr. Featherstone</i>	EDWARD DODGE.
<i>Roger</i>	WALTER CLEWS.
<i>Catherine Horneck</i>	ELLEN MORTIMER.
<i>Mrs. Featherstone</i>	JEFFREYS LEWIS.
<i>Mary Horneck</i>	FLORENCE ROCKWELL.
<i>Edmund Burke</i>	WALTER HALE.
<i>Dr. Samuel Johnson</i>	H. A. WEAVER, SR.
<i>David Garrick</i>	HENRY E. DIXEY.
<i>Captain Horneck</i>	CLIFFORD LEIGH.
<i>Mr. Kendrick</i>	OGDEN STEVENS.
<i>Oliver Goldsmith</i>	STUART ROBSON.
<i>Property Man</i>	CHARLES LEMMERT.
<i>Leader of Orchestra</i>	F. C. GORDON.
<i>Prompter</i>	MARTIN SOUNDS.
<i>Mr. Colman</i>	JOSEPH P. WINTER.
<i>Tony Lumpkin</i>	O. E. HALLAM.
<i>Mr. Drummond</i>	BERT WASHBURN.
<i>Little Annie</i>	RICCA SCOTT.
<i>Little Mary</i>	MONICA HARRIS.
<i>Mrs. Higgins</i>	BESSIE SCOTT.
<i>Mr. Twitch</i>	HENRY E. DIXEY.
<i>Mr. Flannigan</i>	JAMES GRANT.
<i>Biff</i>	CHARLES E. LONG.

Mr. Thomas's play was founded on certain incidents in the life of Goldsmith, and introduced characters which were familiar to all students of English literature. *Dr. Johnson*, *Burke*, *Garrick*, and *Boswell* proved no less entertaining on the stage than in the pages of history. The incident on which the poet himself founded his play of "She Stoops to Conquer," the mistake of taking a private house for a tavern, was used as the

basis of the first act, and served to bring *Goldsmith* into the company of the people of the play in a natural and interesting way. The second act took place on the stage of Covent Garden Theatre during a rehearsal of "She Stoops to Conquer," and was a good picture of the inner workings of a playhouse, while the third act showed *Goldsmith* in his garret, hounded by bailiffs. *Mary Horneck* was the heroine, and Mr. Thomas departed so far from historical truth as to wed her to the author of "The Deserted Village."

The chief merit of the piece was the accuracy with which the dramatist drew the historical characters whom he had chosen to work out his story, and as a picture of *Goldsmith*, his friends and his times, it was interesting and entertaining. The poet himself was sketched with a great deal of skill, his peculiar nature being clearly indicated. The dialogue was bright, many of the speeches having been taken from the pages of *Boswell*; but the plot was rather indefinite, and was really a collection of incidents about well-known people. To any one read in the literature of the time of *Dr. Johnson*, the play was one of the most delightful entertainments which Mr. Thomas has ever offered.

Mr. Robson was well fitted with the part of the kind-hearted, good-natured, blundering, absent-minded poet, and Mr. Weaver gave a photographic representation of *Dr. Johnson* that was marvellous,

the result of a faithful study of Boswell's immortal work.

OLIVIA, a drama by William Gorman Wills, founded on "The Vicar of Wakefield," was produced at the Court Theatre in London on March 30, 1878, the cast being as follows:

<i>Dr. Primrose</i>	HERMANN VEZIN.
<i>Moses</i>	NORMAN FORBES.
<i>Dick</i>	MISS L. NEVILLE.
<i>Bill</i>	KATE NEVILLE.
<i>Mr. Burchell</i>	FRANK ARCHER.
<i>Squire Thornhill</i>	WILLIAM TERRISS.
<i>Leigh</i>	MR. DENISON.
<i>Farmer Flamborough</i>	R. CATHCART.
<i>Schoolmaster</i>	MR. FRANKS.
<i>Mrs. Primrose</i>	MRS. GASTON MURRAY.
<i>Olivia</i>	ELLEN TERRY.
<i>Sophia</i>	KATE AUBREY.
<i>Polly Flamborough</i>	MISS M. CATHCART.
<i>Phoebe</i>	" K. NICHOLS.
<i>Sarah</i>	" TURTLE.
<i>Gipsy Woman</i>	" NEVILLE.

On May 28, 1885, "Olivia" was first given under Mr. Irving's management, and his *Dr. Primrose* soon became one of his most famous impersonations. The cast was:

<i>Dr. Primrose</i>	HENRY IRVING.
<i>Moses</i>	NORMAN FORBES.
<i>Squire Thornhill</i>	WILLIAM TERRISS.
<i>Mr. Burchell</i>	THOMAS N. WENMAN.
<i>Leigh</i>	FRANK TYARS.
<i>Farmer Flamborough</i>	HENRY HOWE.
<i>Polly Flamborough</i>	MISS COLERIDGE.
<i>Phoebe</i>	" MILLS.

<i>Gipsy Woman</i>	MISS BARNETT.
<i>Mrs. Primrose</i>	" L. PAYNE.
<i>Dick</i>	" F. HOLLAND.
<i>Bill</i>	" M. HOLLAND.
<i>Sophia</i>	WINIFRED EMERY.
<i>Olivia</i>	ELLEN TERRY.

"*Olivia*," however, had been seen in this country long before Mr. Irving's revival. It was produced at the Boston Museum, on September 9, 1878, with William Warren as the *Vicar*, Annie Clarke as *Olivia*, Joseph Haworth as *Burchell*, Mr. Crisp as *Thornhill*, Mrs. Vincent as *Mrs. Primrose*, and Marie Wainwright as *Sophia*. Not until his third tour of America did Mr. Irving present "*Olivia*" to American audiences. This was in 1887-1888, with George Alexander as *Thornhill*, Mr. Wenman as *Burchell*, Mr. Haviland as *Moses*, and Winifred Emery as *Sophia*.

OUR AMERICAN COUSIN, a comedy in three acts by Tom Taylor, was produced at Laura Keene's Theatre in New York on October 18, 1858. The cast was:

<i>Asa Trenchard</i>	JOSEPH JEFFERSON.
<i>Lord Dundreary</i>	E. A. SOTHERN.
<i>Sir Edward Trenchard</i>	EDWIN VARREY.
<i>Lieutenant Vernon</i>	MILNES LEVICK.
<i>Captain De Boots</i>	MR. CLINTON.
<i>Coyle</i>	J. G. BURNETT.
<i>Abel Murcott</i>	C. W. COULDOCK.
<i>Binney</i>	CHARLES PETERS.
<i>Buddicombe</i>	MR. MCDUGAL.
<i>Florence Trenchard</i>	LAURA KEENE.

<i>Mrs. Mountchessington</i>	MARY WELLS.
<i>Augusta</i>	EFFIE GERMON.
<i>Georgiana</i>	MRS. SOTHERN.
<i>Mary Meredith</i>	SARA STEVENS.
<i>Sharp</i>	MISS FLYNN.
<i>Skillett</i>	MRS. LEVICK.

While Laura Keene was getting up a revival of "A Midsummer Night's Dream," her scene-painters and mechanics disappointed her, and she found that she must put on some play for a fortnight to fill the gap till the Shakespearian piece should be ready. Tom Taylor, an English dramatist, who was ignorant of America, its manners, customs, or the idiosyncrasies of its people, excepting what he had gathered from casual reading, had sent to this country a comedy, or, more strictly speaking, a farce with serious incidents, for which he hoped to find a market. When the play was offered to Lester Wallack and his father, the former immediately suggested that it be shown to Miss Keene, arguing that the title rôle required a great Yankee character actor, and that Joseph Jefferson, then a member of Miss Keene's company, was just the man for the part. That actress took the play and laid it aside, not seeing in it any special merit, and it was not till she needed something for a fortnight's run that she thought of the English dramatist's work.

From the first there was trouble in casting the new play. William Rufus Blake positively refused the part of *Binney*, the butler, so that was

given to Charles Peters. E. A. Sothern, on finding that he was expected to play *Lord Dundreary*, a part of some forty lines, returned it to Miss Keene, saying that he could not possibly consent to undertake a thing of that sort. Not knowing what to do, and fearing that the piece was weak, the poor woman appealed to Sothern's generosity and asked him to accept the part as a matter of loyalty to her. The actor at last consented to do so if she would allow him to "gag" it. "Do anything you like with it, only play it," was the despairing answer. All the world knows the sequel. Dressed in a long coat lent by John Brougham, who had borrowed it from Lester Wallack after the latter had worn it in the character of the *Debilitated Cousin* in a version of "Bleak House," Sothern made but little impression the first night; few of the critics mentioned him. But as the play went on, week after week, new lines were added, new business introduced for the foolish nobleman, and finally all New York was talking of the clever impersonation which later was to bring him a great fortune and world-wide fame, although the version of the piece which Sothern afterward used was little more than a monologue of Dundrearyisms, and hardly recognizable as Tom Taylor's work.

The new play proved an immense success; the two weeks originally allotted it were extended; for one hundred and forty nights it drew crowded houses. Jefferson's simplicity and truthfulness as

Asa Trenchard were admirable, and his success established his position in the metropolis. Miss Keene afterward starred as *Florence Trenchard*, and was playing this heroine at Ford's Theatre when Lincoln was assassinated. One of the hits of the evening was made by Couldock as the faithful but fallen attorney's clerk, while Peters was especially successful in the part which Blake had refused.

OURS, a comedy in three acts by Thomas W. Robertson, was produced at the Prince of Wales's Theatre in London on September 15, 1866. The cast was as follows:

<i>Prince Perovsky</i>	JOHN HARE.
<i>Colonel Sir Alexander Shendryn</i> ..	J. W. RAY.
<i>Angus Macalister</i>	SQUIRE B. BANCROFT.
<i>Hugh Chalcot</i>	JOHN CLARKE.
<i>Captain Samprey</i>	MR. TRAFFORD.
<i>Sergeant Jones</i>	FRED YOUNGE.
<i>Houghton</i>	MR. TINDALE.
<i>Lady Shendryn</i>	SOPHIE LARKIN.
<i>Blanche Hays</i>	LOUISA MOORE.
<i>Mary Netley</i>	MARIE WILTON.

When "Ours" was brought out, Robertson was already known as the author of a successful comedy—"Society"—that had been the talk of the town the previous season. It had really laid the foundation of the fortunes of the Prince of Wales's Theatre, which up to that time had had a checkered career under various names. "Society" had



JOHN GILBERT,
As Col. Sir Alex. Shendryn, in Ours

brought its author an immediate order for a new play, and by the summer of 1866 "Ours" was completed and read, rehearsed, and played several times at Liverpool. These early performances were of great value, as they enabled the dramatist to improve the end of the play, so that when it was submitted to the verdict of a London audience, there were no changes to be made in it.

When London saw "Ours" for the first time, the fame of the few productions which Marie Wilton had already made had gone abroad, and every one looked forward to some new developments in the art of stage management. And they were not disappointed. The scenes were marvels of artistic work. The effect of the second act, where the troops leave for the Crimean war, was something extraordinary; the audience became wildly enthusiastic, and cheered till apparently exhausted. In the scene in the hut, great surprise was caused by the realistic effect of the driving snow each time the door was opened.

For one hundred and fifty nights "Ours" held the boards in London, and was not long in reaching this country. On December 19 of the year that it was produced, it was given at Wallack's Theatre in New York, with Lester Wallack as *Hugh Chalcot*, John Gilbert as *Colonel Sir Alexander Shendryn*, and Effie Germon as *Mary Netley*. Mr. Wallack made *Hugh Chalcot* so completely his own that, as Laurence Hutton says,

when he died the part died with him. The comedy has always proved popular even when presented with an ordinary company, and will rank as one of Mr. Robertson's best works.

A PAIR OF SPECTACLES, a comedy in three acts adapted by Sydney Grundy from "Les Petits Oiseaux" of Labiche and Delacour, was produced at the Garrick Theatre in London on February 22, 1890. The cast was as follows:

<i>Mr. Benjamin Goldfinch</i>	JOHN HARE.
<i>Uncle Gregory</i>	CHARLES GROVES.
<i>Percy</i>	RUDGE HARDING.
<i>Dick</i>	SIDNEY BROUGH.
<i>Lorimer</i>	C. DODSWORTH.
<i>Bartholomew</i>	F. H. KNIGHT.
<i>Joyce</i>	R. CATHCART.
<i>Another Shoemaker</i>	JOHN BYRON.
<i>Mrs. Goldfinch</i>	KATE RORKE.
<i>Lucy Lorimer</i>	MISS B. HORLOCK.
<i>Charlotte</i>	" F. HUNTER.

The following season "A Pair of Spectacles" was given in this country by A. M. Palmer's company at the Madison Square Theatre, the cast including J. H. Stoddart as *Mr. Benjamin Goldfinch*, E. M. Holland as *Uncle Gregory*, Walden Ramsey as *Percy*, Henry Woodruff as *Dick*, Frederic Robinson as *Lorimer*, Herbert Millward as *Joyce*, Maud Harrison as *Mrs. Goldfinch*, Nannie Craddock as *Lucy Lorimer*, and Anne Gregory as *Charlotte*.

During Mr. Hare's first American tour, in the season of 1895-1896, "A Pair of Spectacles" was in his repertory, and he gave it for the first time in New York at Abbey's Theatre on January 6, 1896, the cast including, in addition to Mr. Hare and Mr. Groves in their original characters, Gilbert Hare as *Dick*, Charles Rock as *Lorimer*, W. M. Cathcart as *Percy*, May Harvey as *Mrs. Goldfinch*, and Nellie Thorne as *Lucy Lorimer*. The play has also had several revivals by Mr. Hare in London, the latest being at the Criterion Theatre on January 4, 1902, with Mr. Groves still as *Uncle Gregory*, and May Harvey as *Mrs. Goldfinch*.

PARTNERS FOR LIFE, a comedy by Henry J. Byron, was produced at the Globe Theatre, London, on October 7, 1871. Its early days were closely associated with the stage career of the late Henry J. Montague, who, at the time of its production, had just begun the management of the Globe Theatre in London, and was encouraging all the young playwrights of the day by putting on their pieces at his house. Henry J. Byron and Thomas W. Robertson were at that period well out of the obscurity and struggles of their earlier efforts to gain a foothold on the stage, and both had found that their talents lay more in the direction of play-writing than play-acting. Mr. Byron's work was divided pretty evenly between the more serious drama, in which he was extraordinarily success-

ful with "Our Boys," and the burlesques and extravaganzas by which he was at first exclusively known to English theatre-goers. "Our Boys" is the one piece by which he is now remembered. "Partners for Life" attained some popularity at the outset of its career, but it was soon cast aside and used only for occasional revivals on the British and the American stage.

Mr. Montague's company comprised an exceptional number of talented English players, and was not equaled by any dramatic organization then playing in Great Britain, with the possible exception of the company headed by Mr. and Mrs. Bancroft at the Prince of Wales's Theatre. "Partners for Life" was produced at the Globe Theatre with the characters thus allotted:

<i>Mr. Mervyn</i>	DAVID FISHER.
<i>Muggles</i>	HENRY COMPTON.
<i>Tom Gilroy</i>	HENRY J. MONTAGUE.
<i>Sir Archibald Drelincourt</i>	E. W. GARDEN.
<i>Major Billiter</i>	CHARLES P. FLOCKTON.
<i>Ernest</i>	C. NEVILLE.
<i>Fanny Smith</i>	CARLOTTA ADDISON.
<i>Emily Mervyn</i>	FANNY JOSEPHS.
<i>Priscilla</i>	MISS LARKIN.

Almost exactly three years later, Mr. Montague came to this country, and henceforth was connected with the American stage. He made his American début on Tuesday evening, October 6, 1874, at Wallack's Theatre, New York, as *Tom Gilroy* in Byron's play, assisted by John Gilbert as *Horace*

Mervyn, and Harry Becket in the comedy part of *Muggles*, and for the ensuing four years was seen in that character throughout the United States.

The other prominent members of the original cast were Henry Compton, a famous comedian whose memory is still held in honor by all English theatre-goers; Charles P. Flockton, a member of various American companies for the past dozen years; David Fisher, who was an accomplished actor of old men parts; and Mrs. Carlotta Addison, the fame of whose acting has frequently crossed the Atlantic.

On April 15, 1872, "Partners for Life" was put on at the Boston Museum, "coincident with its production at Wallack's Theatre, New York," and following its "one hundred and thirty-one consecutive representations in London," as the announcements read. Long runs were not then the rule, and so "Partners for Life," after five performances, was withdrawn. Three weeks later it was revived at the Museum for two performances, in connection with "A Phenomenon in a Smock Frock," which had also been the afterpiece at its first presentation in Boston. The Museum cast ran as follows:

<i>Horace Mervyn</i>	R. F. McCLANNIN.
<i>Muggles</i>	WILLIAM WARREN.
<i>Tom Gilroy</i>	CHARLES BARRON.
<i>Sir Archibald Drelincourt</i>	JAMES BURROWS.

<i>Major Billiter</i>	J. ALFRED SMITH.
<i>Coppinger</i>	JAMES NOLAN.
<i>Ernest</i>	J. W. BLAISDELL.
<i>Fanny Smith</i>	ANNIE CLARKE.
<i>Emily Mervyn</i>	SUSIE CLUER.
<i>Priscilla</i>	MRS. J. R. VINCENT.
<i>Darbyshire</i>	JOSIE BATCHELDER.

“Partners for Life” now receives occasional revivals by resident stock companies in various American cities.

THE PASSING REGIMENT, a play in five acts adapted by Augustin Daly from the German of von Moser and von Schönthan, was produced at Daly’s Theatre in New York on November 10, 1881, the cast being as follows:

<i>Telka Essoff</i>	ADA REHAN.
<i>Mrs. Winthrop</i>	MRS. G. H. GILBERT.
<i>Mrs. Bunker</i>	MISS SYLVIE.
<i>Linda Bunker</i>	BIJOU HERON.
<i>Mlle. Merritt</i>	MISS VINTON.
<i>Mr. Bunker</i>	CHARLES LECLERCQ.
<i>Mr. Winthrop</i>	J. W. SHANNON.
<i>Paul Dexter</i>	JOHN DREW.
<i>Surgeon Van Tassell</i>	HENRY MILLER.
<i>Colonel Van Vleek</i>	GEORGE PARKES.
<i>Lieutenant Thorp Suydam</i>	HENRY M. PITT.
<i>Hoffmeister</i>	JAMES LEWIS.

“The Passing Regiment” was given at Daly’s Theatre for about three months, and then was taken on tour by Mr. Daly. In the season of 1889–1890 it was performed at the Boston Museum, with

Emma Sheridan as *Telka*, John Mason as *Paul Dexter*, Henry M. Pitt as *Lieutenant Thorp Suydam*, and George W. Wilson as the apothecary.

PIQUE, a drama in four acts by Augustin Daly, was produced at his Fifth Avenue Theatre in New York on December 14, 1875, with such emphatic success that it ran until the following June 24, the end of the season. The original cast was as follows:

<i>Matthew Standish</i>	CHARLES FISHER.
<i>Arthur Standish</i>	D. H. HARKINS.
<i>Dr. Gossett</i>	JOHN BROUGHAM.
<i>Raymond Lessing</i>	MAURICE BARRYMORE.
<i>Sammy Dymple</i>	JAMES LEWIS.
<i>Thorsby Gill</i>	JOHN DREW.
<i>Ragmoney Jim</i>	FRANK HARDENBERGH.
<i>Padder</i>	C. ROCKWELL.
<i>Little Arthur</i>	BELLE WHARTON.
<i>Mabel Renfrew</i>	FANNY DAVENPORT.
<i>Lucille</i>	EMILY RIGL.
<i>Mary Standish</i>	JEFFREYS LEWIS.
<i>Aunt Dorothy</i>	MRS. G. H. GILBERT.
<i>Raitch</i>	SYDNEY COWELL.
<i>Mother Thames</i>	MISS K. HOLLAND.

William Davidge later superseded Mr. Rockwell as *Padder*, but the cast remained otherwise substantially intact for the entire run. "*Pique*" is a drama of American life, the part of the headstrong *Mabel* being so excellently adapted for starring purposes that Fanny Davenport afterward made the play a part of her repertory and played it in the leading theatres of this country.

She gave "Pique" its first presentation in Boston at the Globe Theatre on August 28, 1876, and played the leading character there for two weeks. On account of her illness during the third week of the engagement, however, *Mabel Renfrew* was played by May Nunez and Jeffreys Lewis, the latter having interpreted *Mary Standish* in the original production. "Pique" was also given by the stock company at the Boston Museum, Annie Clarke appearing as *Mabel Renfrew*, Blanche Thompson as *May Standish*, Mrs. Vincent as *Aunt Dorothy*, Miriam O'Leary as *Raitch*, Charles Barron as *Captain Standish*, George W. Wilson as *Sammy Dymple*, and George R. Parks as *Thorsby Gill*.

In recent years "Pique" has been performed occasionally by the resident stock companies at theatres throughout the country.

PLAY, a drama by Thomas W. Robertson, was brought out at the Fifth Avenue Theatre in New York on August 16, 1869. Robertson was at the height of his popularity just at the time that Augustin Daly was climbing on to the stepping-stones of his managerial career. It was, therefore, natural that "Play," his latest work, should be selected as the opening production at Mr. Daly's Fifth Avenue Theatre. The success of "Play" at the Prince of Wales's Theatre in London, where it was originally produced February 15, 1868, was



D. H. HARKINS.
As Capt. Arthur Standish, in *Pique*.

largely due to a charming love scene played by Mrs. Bancroft (Marie Wilton) and H. J. Montague. Among the principal players in the cast were Lydia Foote, Mrs. Leigh Murray, Squire B. Bancroft, and John Hare, the two last-named as the *Chevalier Browne* and *Hon. Bruce Fanquerehere* making decided hits.

Much of the humor of "Play," however, was too fragile for American theatre-goers, and Mr. Daly accordingly altered the piece before putting it on his stage, and cast it as follows :

<i>Hon. Bruce Fanquerehere</i>	E. L. DAVENPORT.
<i>Chevalier Browne</i>	GEORGE CLARKE.
<i>Frank Price</i>	J. B. POLK.
<i>Bodmin Todder</i>	GEORGE HOLLAND.
<i>Croupier</i>	H. RYNER.
<i>Graf von Staufenberg</i>	WILLIAM BEEKMAN.
<i>Hauptmann Stockstadt</i>	WILLIAM DAVIDGE.
<i>Amanda</i>	MRS. CLARA JENNINGS.
<i>Rosie Fanquerehere</i>	AGNES ETHEL.
<i>Mrs. Kinpceek</i>	MRS. G. H. GILBERT.
<i>Flower girl</i>	EMILY LEWIS.

Later on, Fanny Davenport replaced Agnes Ethel as *Rosie Fanquerehere*. It will be noted from the above cast that Edward L. Davenport was one of the original members of Daly's company. He did not, however, remain with it long, being decidedly out of his element under Mr. Daly's autocratic management. "The splendid presence and personal force of Davenport," says a contemporary chronicler, "were always valuable, even when his eloquence was held in check."

POCAHONTAS, OR THE GENTLE SAVAGE, a burlesque by John Brougham, was produced at Wallack's Theatre in New York on December 24, 1855. The play was thus cast :

<i>Powhatan</i>	JOHN BROUGHAM.
<i>John Smith</i>	CHARLES M. WALCOT.
<i>Cologog</i>	J. H. STODDART.
<i>Rolff</i>	CHARLES PETERS.
<i>Pootepet</i>	MRS. STEPHENS.
<i>Weechewendah</i>	MISS SYLVESTER.
<i>Krosaskanbee</i>	" L. THOMPSON.
<i>Pocahontas</i>	GEORGINA HODSON.

Of the numerous extravaganzas of American origin, Mr. Brougham's must be accounted one of the most successful. It was written in the dramatist's best vein, was both funny and witty, and, acted by players who entered with great spirit into the humor of the piece, was a success from the start. The name-part was played by Miss Hodson, whom Lester Wallack called one of the handsomest women he ever saw, and who had but recently arrived in this country from the Haymarket Theatre in London.

The story has been told before of the curious incident which happened soon after "Pocahontas" started on its prosperous run. Miss Hodson was persuaded by one of the company that fame and fortune lay outside of Wallack's, and one night she did not appear. The manager was in a predicament; it was time to ring up the curtain, but how could the piece be given without the prin-

cipal character? Walcot and Brougham, who dressed in the same room, were appealed to, and in a spirit of fun they agreed to play the burlesque without the heroine. Lester Wallack, who was looking after matters in the absence of his father, who was ill, went before the curtain and announced that, as the representative of the Indian princess was not present, the play of "Pocahontas" without *Pocahontas* would be given.

Mr. Wallack promised a charming novelty to those who remained; those who were not satisfied to stay could receive their money back at the box-office. The audience stayed; the result was as lively a frolic as was ever seen on a stage. Both Walcot and Brougham improvised as they came to the missing heroine's lines. "As my daughter would say if she were here," *Powhatan* would conclude a speech, while *John Smith*, talking to an imaginary Indian girl, would answer himself, adding, "As *Pocahontas* might have said if she had n't gone away." The fun was fast and furious; even the actors on the stage were in convulsions of laughter, and it was agreed, both before and behind the curtain, that the burlesque never went better. The next night Mary Gannon, a popular player, appeared as the gentle Indian maiden, and the performance of "Pocahontas" without *Pocahontas* passed into theatrical history as one of the most entertaining events that had ever occurred in stage-land.

THE PRINCESS AND THE BUTTERFLY, a comedy in five acts by Arthur W. Pinero, was produced at the St. James's Theatre in London on March 25, 1897. The cast was:

<i>Sir George Lamorant, Bart.</i>	GEORGE ALEXANDER.
<i>Edward Oriel</i>	H. B. IRVING.
<i>Mr. St. Roche</i>	H. V. ESMOND.
<i>Lieutenant-Colonel Arthur Eave</i> ..	C. A. SMITH.
<i>Hon. Charles Denstroude</i>	IVO DAWSON.
<i>Sir James Velleret, M.P.</i>	R. DALTON.
<i>Mr. Adrian Mills</i>	G. BANCROFT.
<i>Mr. Bartley Levan</i>	G. GURNEY.
<i>Mr. Percival Ord</i>	A. VANE TEMPEST.
<i>Maxime Demailly</i>	A. ROYSTON.
<i>Major-General Sir Robert Chichele,</i> <i>K.C.B.</i>	H. H. VINCENT.
<i>Count Vladislau Revicsky</i>	S. HAMILTON.
<i>Princess Pannonia</i>	JULIA NEILSON.
<i>Mrs. Marsh</i>	MRS. KEMMIS.
<i>Annis Marsh</i>	DOROTHY HAMMOND.
<i>Lady Ringstead</i>	ROSE LECLERCQ.
<i>Lady Chichele</i>	PATTIE BELL.
<i>Mrs. Sabiston</i>	MRS. CECIL RALEIGH.
<i>Mrs. St. Roche</i>	MISS C. GRANVILLE.
<i>Blanche Oriel</i>	MABEL HACKNEY.
<i>Mrs. Ware</i>	JULIE OPP.
<i>Madame Yanokoff</i>	ELLEN STANDING.
<i>Mrs. Ughbrook</i>	MISS L. REPTON.
<i>Catherine</i>	ELEANOR AICKIN.
<i>Fay Zuliani</i>	FAY DAVIS.

After "The Second Mrs. Tanqueray," "The Notorious Mrs. Ebbsmith," and "The Benefit of the Doubt," with their strenuous episodes and characters, "The Princess and the Butterfly" came as a distinct novelty from Mr. Pinero's pen. It was at once widely discussed, and being secured for an American production by Daniel Frohman, was

produced by his stock company at the Lyceum Theatre in New York on November 23, 1897, with the cast arranged as follows :

<i>Sir George Lamorant</i>	JAMES K. HACKETT.
<i>Major-General Sir Robert Chichele, K.C.B.</i>	CHARLES WALCOT.
<i>Edward Oriel</i>	EDWARD MORGAN.
<i>Maxime Demailly</i>	WILLIAM COURTLEIGH.
<i>Hon. Charles Denstroude</i>	FRANK R. MILLS.
<i>Mr. St. Roche</i>	FELIX MORRIS.
<i>Lieutenant-Colonel Arthur Eave</i>	GEORGE ALISON.
<i>Mr. Adrian Mills</i>	H. S. TABER.
<i>Mr. Bartley Levan</i>	HENRY MULLER.
<i>Mr. Percival Ord</i>	SEYMOUR GEORGE.
<i>Faulding</i>	JOHN FINDLAY.
<i>Fay Zuliani</i>	MARY MANNERING.
<i>Lady Ringstead</i>	MRS. CHARLES WALCOT.
<i>Lady Chichele</i>	" THOMAS WHIFFEN.
<i>Annis Marsh</i>	KATHARINE FLORENCE.
<i>Mrs. St. Roche</i>	NORAH LAMISON.
<i>Mrs. Ware</i>	ALISON SKIPWORTH.
<i>Mrs. Marsh</i>	GRACE ROOT.
<i>Blanche Oriel</i>	HELEN MACBETH.
<i>Mrs. Sabiston</i>	NINA MORRIS.
<i>Catharine</i>	EVELYN CARTER.
<i>Princess Pammonia</i>	JULIE OPP.

During the run of "The Princess and the Butterfly" at the Lyceum Theatre, which continued several months, William Courtleigh succeeded Mr. Hackett as *Sir George Lamorant*, and Elizabeth Tyree replaced Norah Lamison as *Mrs. St. Roche*. Later, when played by the Lyceum company in other American cities, William Courtleigh appeared as *Edward Oriel*, and Grant Stewart as *Maxime Demailly*.

THE PRISONER OF ZENDA, a romantic play in a prologue and four acts prepared for the stage by Edward Rose from Anthony Hope's romance of the same name, was performed for the first time at the Lyceum Theatre, New York, on September 4, 1895, by a company headed by Edward H. Sothorn and under the management of Daniel Frohman. The cast:

CHARACTERS IN THE PROLOGUE

<i>Prince Rudolf, the Red Elph- berg</i>	E. H. SOTHERN.
<i>Duke Wolfgang</i>	ARTHUR R. LAWRENCE.
<i>Gilbert, Earl of Rassendyll</i>	HOWARD GOULD.
<i>Horace Glyn</i>	GUIDO MARBURG.
<i>Jeffreys</i>	W. L. BRANSCOMBE.
<i>Giffen</i>	ROYDON ERLYNNE.
<i>Amelia, Countess of Rassendyll.</i>	BERTHA BARTLETT.

CHARACTERS IN THE PLAY

<i>Rudolf the Fifth</i> }	E. H. SOTHERN.
<i>Rudolf Rassendyll</i> }	
<i>Michael, Duke of Strelsau</i>		A. R. LAWRENCE.
<i>Colonel Sapt</i>		ROWLAND BUCKSTONE.
<i>Fritz von Tarlenheim</i>		HOWARD GOULD.
<i>Captain Hentzau</i>		MORTON SELTEN.
<i>Detchar</i>		DANIEL JARRETT.
<i>Bertram Bertrand</i>		SAM SOTHERN.
<i>Marshal Strakenetz</i>		C. P. FLOCKTON.
<i>Lorenz Teppich</i>		HENRY TALBOT.
<i>Franz Teppich, his brother</i>		W. B. WOODALL.
<i>Lord Topham</i>		W. L. BRANSCOMBE.
<i>Ludwig</i>		CHARLES ARTHUR.
<i>Toni</i>		ROYDON ERLYNNE.
<i>Josef</i>		JOHN J. COLLINS.
<i>Princess Flavia</i>		GRACE KIMBALL.

<i>Antoinette de Mauban</i>	MARIE D. SHOTWELL.
<i>Frau Teppich</i>	KATE PATTISON-SELTEN.
<i>Countess von Strofzin</i>	MISS DIBDIN.
<i>Countess von Riesberg</i>	" DREW.

Mr. Sothern continued to act the dual rôle in "The Prisoner of Zenda" throughout the season of 1895-1896. The play proved so popular that, shortly after Mr. Sothern's departure from New York in November, it was put in rehearsal by Mr. Frohman with his regular stock company, and was revived at the Lyceum Theatre on February 10, 1896, with James K. Hackett in the rôle created by Mr. Sothern. The other leading characters introduced Herbert Kelcey as *Duke Michael*, W. J. Le Moyne as *Colonel Sapt*, Stephen Grattan as *Fritz*, Charles Walcott as *Marshal Strakencz*, Walter Hale as *Captain Hentzau*, Isabel Irving as the *Princess Flavia*, and Elita Proctor Otis as *Antoinette de Mauban*. The following season, with Mr. Hackett still heading the stock company on tour, *Michael* was played by Edward Morgan, *Fritz* by Frank R. Mills, *Captain Hentzau* by William Courtleigh, the *Princess Flavia* by Mary Mannering, and *Antoinette de Mauban* by Maude Odell.

The first performance of "The Prisoner of Zenda" in England came at the St. James's Theatre, London, on January 7, 1896, under the management of George Alexander, the cast including Mr. Alexander in the dual rôle, Herbert Waring as *Black Michael*, W. H. Vernon as *Colonel Sapt*,

Arthur Royston as *Fritz*, Laurence Cautley as *Captain Hentsau*, Evelyn Millard as the *Princess Flavia*, and Lily Hanbury as *Antoinette de Mauban*.

THE PROFESSOR'S LOVE STORY, a comedy in four acts by James M. Barrie, was produced at the Star Theatre in New York on December 19, 1892, the cast being as follows:

<i>Professor Goodwillie</i>	E. S. WILLARD.
<i>Agnes Goodwillie</i>	ETHEL DOUGLAS.
<i>Effie Proctor</i>	EMMA RIVERS.
<i>Dr. Cosens</i>	HARRY CANE.
<i>Dr. Yellowlees</i>	HUGH HARTING.
<i>Sir George Gilding</i>	LOUIS MASSEN.
<i>Lady Gilding</i>	MAXINE ELLIOTT.
<i>The Dowager Lady Gilding</i>	NANNIE CRADDOCK.
<i>Pete</i>	F. H. TYLER.
<i>Henders</i>	ROYCE CARLETON.
<i>Dawson</i>	ARTHUR TIFFANY.
<i>Lucy White</i>	MARIE BURROUGHS.

At the Tremont Theatre on April 10, 1893, Boston first saw Barrie's play, the cast being identical with that of the New York production. It met with considerable favor in this country, and for several seasons it shared with "The Middleman" the leading place in Mr. Willard's repertory. Despite its defects, the play and Mr. Willard's acting seemed to please the theatre-going public immensely. Barrie had been so successful with his "Auld Licht Idylls," "A Window in Thrums," and "My Lady Nicotine" that he naturally turned his thoughts to an equal triumph on the stage.

But it may fairly be said that "The Professor's Love Story" brought him no distinction, and that whatever renown it may have gained is due almost entirely to Mr. Willard's skill in interpreting the leading character. William Archer was not slow, despite his admiration for Mr. Barrie's genius as a writer of sketches, to characterize the new play as trivial and puerile—"a clever sentimental farce, amusing enough, but utterly insignificant."

The first performance of "The Professor's Love Story" in England was at the Comedy Theatre, London, on June 25, 1894, the cast including some of the cleverest people Mr. Willard had brought with him to this country on his earlier tours. Mr. Willard himself played the *Professor*, Bessie Hatton appeared as *Lucy White*, Nannie Craddock as the preposterous *Lady Gilding*, Royce Carleton, F. H. Tyler, and Mrs. Harry Cane, respectively, as the three rustics *Henders*, *Pete*, and *Effie Proctor*, Bassett Roe as *Sir George Gilding*, and Harry Cane as *Dr. Cosens*.

THE PROFLIGATE, a drama of modern life in four acts by Arthur W. Pinero, was produced at the Garrick Theatre, London, on April 24, 1889, with the following cast:

<i>Lord Dangars</i>	JOHN HARE.
<i>Dunstan Renshaw</i>	FORBES ROBERTSON.
<i>Hugh Murray</i>	LEWIS WALLER.
<i>Wilfred Brudenell</i>	SYDNEY BROUGH.
<i>Mr. Cheal</i>	MR. DODSWORTH.

<i>Ephgraves</i>	R. CATHCART.
<i>Weaver</i>	H. KNIGHT.
<i>Mrs. Stonchay</i>	MRS. GASTON MURRAY.
<i>Leslie Brudenell</i>	KATE RORKE.
<i>Irene</i>	BEATRICE LAMB.
<i>Janet</i>	OLGA NETHERSOLE.
<i>Priscilla</i>	MISS CALDWELL.

After a run of eighty-six consecutive performances at the Garrick Theatre, "The Profligate" was taken on tour in the provinces, and was enthusiastically received in Birmingham, Liverpool, and other cities. Its fame spread rapidly, and, under the title of "De Losbol," a Dutch version was produced in Amsterdam on November 30, 1889, under the personal supervision of J. T. Grein, later of the Independent Theatre in London. In Germany an adaptation by Oscar Blumenthal, called "Falsche Heilige" ("False Saints") was produced at the Stadt Theater, Hamburg, on February 13, 1891. It was played in many German cities, and was everywhere received with enthusiasm. But, unfortunately, Dr. Blumenthal's version bore little likeness to the original, for a serious drama of English life was turned into a frivolous comedy of intrigue. This version was given in New York at Amberg's Theatre on October 29, 1891.

"The Profligate" was produced in Australia in 1891 by Olga Nethersole, but it was not given in this country until the season of 1894-1895, when Marie Burroughs made it a feature of her starring tour, Miss Burroughs appearing as *Leslie Bru-*



MAUDE ADAMS.
As Phoebe Throssell, in *Quality Street*

denell, John E. Kellard as *Dunstan Renshaw*, and Louis Massen as *Lord Dangars*. In 1898-1899 Olga Nethersole added it to her repertory, and it was then given for the first time in New York at the Harlem Opera House on May 22, 1898. It did not, however, receive its first Broadway performance until March 17, 1900, when it was played at Wallack's Theatre, with Miss Nethersole as *Leslie Brudenell*, Hamilton Revelle as *Dunstan Renshaw*, Fred Thorne as *Lord Dangars*, and John Glendinning as *Hugh Murray*.

QUALITY STREET, a comedy in four acts by James Matthew Barrie, was produced at the Valentine Theatre in Toledo on October 11, 1901. It was written especially by Mr. Barrie for Miss Adams, and the original cast was as follows:

<i>Valentine Brown</i>	SYDNEY BROUGH.
<i>Ensign Blades</i>	WILLIAM LEWERS.
<i>Major Link Water</i>	R. PEYTON CARTER.
<i>Lieutenant Spicer</i>	GEORGE IRVING.
<i>Major Bubb</i>	FREDERICK SPENCER.
<i>A Recruiting Sergeant</i>	JOSEPH FRANCOEUR.
<i>Master Arthur Wellesley Tomson</i> ..	FRED SANTLEY.
<i>Miss Susan Throssell</i>	HELEN LOWELL.
<i>Miss Phoebe Throssell</i>	MAUDE ADAMS.
<i>Miss Willoughby</i>	IDA WATERMAN.
<i>Miss Fanny Willoughby</i>	SARAH CONVERSE.
<i>Miss Henrietta Turnbull</i>	SARA PERRY.
<i>Patty</i>	MARION ABBOTT.

After a brief tour the play was taken to New York, and at the Knickerbocker Theatre on No-

vember 11 received its first performance in that city. It remained there for a short period, and was then performed in the leading American cities. Neither the play nor Miss Adams's acting of the leading character attained the popularity anticipated from her success in "The Little Minister."

THE QUEEN'S FAVORITE, a play in four acts adapted from the French by Sydney Grundy, was produced at the Olympic Theatre in London on June 2, 1883, with this cast:

<i>Henry St. John</i>	W. H. VERNON.
<i>Ensign Masham</i>	F. C. BINDLOSS.
<i>Marquis de Percy</i>	HAMILTON KNIGHT.
<i>Sir John Tyrrell</i>	MR. PAINE.
<i>Officer</i>	A. DARRELL.
<i>Queen Anne</i>	GERTRUDE KELLOGG.
<i>Abigail Hill</i>	LUCY BUCKSTONE.
<i>Lady Albemarle</i>	JANET ACHURCH.
<i>Duchess of Marlborough</i>	GENEVIEVE WARD.

"The Queen's Favorite" was adapted from Eugene Scribe's "Le Verre d'Eau," originally brought out at the Théâtre Français in 1840. Scribe's play has served as the basis of several English adaptations, "The Maid of Honor," produced at the Adelphi Theatre in London in October, 1841, and "The Triple Alliance," produced at the Princess's Theatre, London, in November, 1862, being versions of the French piece. Mr. Grundy's adaptation was brought to this country by Miss Ward,

and given its first representation here in San Francisco on March 18, 1886. A year later Eastern cities saw the play, it being brought out in Boston at the Park Theatre on March 14, 1887. In the Boston production D. G. English was seen as *Ensign Masham*, Lionel Bland as the *Marquis*, and Percy Winter as the *Officer*, while Eleanor Tyndale played *Abigail Hill*.

QUO VADIS, a drama in five acts arranged by Stanislaus Stange from Henryk Sienkiewicz's romance of the same name, was produced at McVicker's Theatre in Chicago on December 11, 1899, the principal features of the cast being as follows:

<i>Vinicius</i>	JOSEPH HAWORTH.
<i>Petronius</i>	ARTHUR FORREST.
<i>Nero</i>	EDMUND D. LYONS.
<i>Tigellinus</i>	WILLIAM F. CLIFTON.
<i>Aulus Plautius</i>	RICHARD BUHLER.
<i>Caius Hasta</i>	MARCUS FORD.
<i>Chilo Chilonides</i>	HORACE LEWIS.
<i>Vitellius</i>	W. T. MELVILLE.
<i>Regulus</i>	FRANK BATTIN.
<i>Lucan</i>	LEONARD WALKER.
<i>Afer</i>	F. BOYLE.
<i>Terpnos</i>	W. ARUNDEL.
<i>Diodorus</i>	W. MARRIOTT.
<i>Tiresias</i>	ROBERT DELMAR.
<i>Melton</i>	WILLIAM SYLVESTER.
<i>Little Aulus</i>	MASTER TEDDY.
<i>Glaucus</i>	EDWIN VARREY.
<i>Ursus</i>	ELMER GRANDIN.
<i>Poppaea</i>	ALICE FISCHER.
<i>Eunice</i>	MAUDE FEALY.
<i>Lygia</i>	ROSELLE KNOTT.
<i>Pomponia</i>	MARGARET FEALY.
<i>Acte</i>	MISS C. KANYON.

The repute of Sienkiewicz's famous romance of the Roman days of Nero secured for Mr. Stange's play an immediate popularity. On April 9, 1900, it was given at the New York Theatre by the above cast for the first time in New York, and ran there well into the summer. On the same day a rival version made by Jeannette L. Gilder was produced at the Herald Square Theatre, but it failed to please the public, and ran only a few weeks. The cast was:

<i>Petronius</i>	EDWARD J. MORGAN.
<i>Vinicius</i>	JOHN BLAIR.
<i>Nero</i>	ROBERT FISCHER.
<i>Tigellinus</i>	T. B. BRIDGELAND.
<i>Chilo</i>	FRANK J. CURRIER.
<i>Lucan</i>	WILLIAM HERBERT.
<i>Ursus</i>	HARRISON ARMSTRONG.
<i>Father Linus</i>	MYRON CALICE.
<i>Croton</i>	HOWARD TRUESDALE.
<i>Hasta</i>	ROBERT L. CAMP.
<i>Vitellius</i>	W. V. RANOUS.
<i>Vestinius</i>	HORACE PELL.
<i>Glaucus</i>	WILLIARD SIMPSON.
<i>Little Aulus</i>	LITTLE ARTHUR.
<i>Lygia</i>	BIJOU FERNANDEZ.
<i>Poppaea</i>	HATTIE RUSSELL.
<i>Eunice</i>	GRAYCE SCOTT.
<i>Pomponia</i>	MINNIE MONK.
<i>Acte</i>	ENGLE SUMMER.
<i>Ligidia</i>	JANE MARBURY.

There was a considerable rivalry over the production of "Quo Vadis" in England, Mr. Stange's version being performed at the Adelphi Theatre in London on May 6, 1900, the cast including Robert Taber as *Vinicius*, J. H. Barnes as *Petronius*,



JOHN DREW.
As Richard Carvel.

G. W. Anson as *Nero*, Robert Pateman as *Chilo*, and Lena Ashwell as *Lygia*. The production, however, did not meet with success in London, and was withdrawn after a career of a month at the Adelphi Theatre. The same fate awaited a version made by Wilson Barrett, produced almost simultaneously, in which Mr. Barrett appeared as *Petronius*, Basil Gill as *Vinicius*, Ambrose Manning as *Nero*, and Maud Jeffries as *Lygia*.

RICHARD CARVEL, a drama in four acts adapted by Edward E. Rose from Winston Churchill's novel, was produced at the Empire Theatre in New York on September 11, 1900. The cast :

<i>Richard Carvel</i>	JOHN DREW.
<i>Lionel Carvel</i>	HERBERT CARR.
<i>Lord Comyn</i>	ARTHUR BYRON.
<i>Duke of Chartersea</i>	FRANK LOSEE.
<i>Marmaduke Manners</i>	HARRY HARWOOD.
<i>Grafton Carvel</i>	LEWIS BAKER.
<i>Dr. Courtenay</i>	MORGAN COMAN.
<i>Rev. Bennett Allen</i>	PAUL MCALLISTER.
<i>Captain Lewis</i>	DODSON MITCHELL.
<i>Horace Walpole</i>	FRANCIS POWERS.
<i>Charles Fox</i>	BRANDON TYNAN.
<i>Captain John Paul</i>	GEORGE LE SOIR.
<i>Lord North</i>	WILLIAM DOWNING.
<i>Topham Beauclerk</i>	GEORGE FORBES.
<i>Goble</i>	FRANK LAMB.
<i>Mr. Dix</i>	ROBERT SHABLE.
<i>Scipio</i>	JOHN WILLIAMS.
<i>Dorothy Manners</i>	IDA CONQUEST.
<i>Patty Swain</i>	OLIVE MAY.
<i>Mrs. Manners</i>	MRS. W. G. JONES.
<i>Betty Tayloe</i>	MARIAN CHILDERS.
<i>Lady Diana</i>	GEORGIA MENDUM.
<i>Lady Bunbury</i>	CHARLOTTE TOWNSHEND.

Mr. Rose's adaptation proved rather inadequate, and was discarded by Mr. Drew at the close of the season of 1900-1901, after a tour of the leading theatres of the country.

RIP VAN WINKLE, a play in three acts by Dion Boucicault, was produced at the Adelphi Theatre in London on September 4, 1865, with Joseph Jefferson in the name-part. The drama which Boucicault made for Mr. Jefferson was revised from an old play made by Charles Burke, Jefferson's half-brother, and the actor himself indicated to the dramatist the changes and revisions which were to be made. There had already been several successful plays based on Washington Irving's story. The first dramatization of which there is a record was entitled "Rip Van Winkle, or The Spirits of the Catskill Mountains," and was produced in Albany on May 26, 1828. The principal parts were thus cast:

<i>Derrick von Slous</i>	CHARLES B. PARSONS.
<i>Knickerbocker</i>	MOSES S. PHILLIPS.
<i>Rip Van Winkle</i>	THOMAS FLYNN.
<i>Lowenna</i>	MRS. FLYNN.
<i>Alice</i>	" FORBES.

This was announced as an entirely new melodrama, replete with wit and humor, taken from Irving's novel by "a gentleman of this city" (Albany). A rhymed prologue by "a gentleman of this city" preceded the piece, and its first perform-



JOSEPH JEFFERSON,
As Rip Van Winkle

ance was on the occasion of the benefit of Mrs. Flynn, formerly Miss Twibell, the wife of Thomas Flynn. Flynn himself, who played *Rip*, was the intimate friend of the elder Booth, and the man from whom Edwin Booth derived his middle name of Thomas.

The next representative of the good-natured vagabond was Charles B. Parsons, who played in a version of the story in Cincinnati in the following season. William Chapman, James H. Hackett, and Charles Burke were also among the earliest representatives of the character, the last named appearing in his own version at the Arch Street Theatre, Philadelphia, in 1849, supported by Joseph Jefferson as the innkeeper *Seth*. In later years, both Jefferson and Hackett used this adaptation, although the first version produced by Hackett had been made by Bayle Bernard as early as 1832.

Joseph Jefferson, in 1865, commissioned Dion Boucicault to revamp "Rip," and the result was the now familiar play of "Rip Van Winkle." This is essentially the form in which Jefferson now presents the story, although changes have been made from time to time in accordance with Jefferson's well-known theories of dramatic elaboration, which are exemplified also in his version of "The Rivals." In fact, "Rip Van Winkle" as it now stands is more of an evolution than a creation.

In the fall of 1866 Jefferson returned to this

country, and gave "Rip Van Winkle" for the first time in New York on the evening of September 3 at the Olympic Theatre, and since that day he has become known to the present generation of playgoers as the sole representative of Irving's scapegrace hero. His first performance of the part in Boston came in 1869 at the Boston Theatre, the supporting company including Dan Maguinnis, C. Leslie Allen, Mrs. J. B. Booth, and Rachel Noah.

ROSEDALE, a play in four acts, was dramatized by Lester Wallack from Edward Bruce Hamley's novel, "Lady Lee's Widowhood," with suggestions from Bulwer's "What Will He Do With It?" It was produced at Wallack's Theatre, New York, on September 30, 1863, with Mr. Wallack in the leading part of *Elliot Grey*, and ran for one hundred and thirty nights. The cast included John Gilbert as *Miles McKenna*, George Holland as *Bunberry Kobb*, Mary Gannon as *Rosa Leigh*, Mrs. Vernon as *Tabitha Stork*, and Mrs. John Hoey as *Lady Florence May*. "Rosedale" immediately became one of the popular dramas of its day, and is well known even to the younger generation of present-day theatre-goers.

Mr. Wallack continued to act *Elliot Grey* at intervals for over twenty years, and the part has been one by which many leading actors have gained the public esteem. Lawrence Barrett, Barton



LESTER WALLACK.
As Eliot Grey, in *Rosedale*

Hill, and L. R. Shewell were familiar representatives of that character in the sixties, and at the first Boston presentation of "Rosedale" by the famous stock company at the Boston Museum on February 29, 1864, William Warren appeared as *Bunberry Kobb*, Frank Hardenbergh as *Miles McKenna*, Kate Reignolds as *Lady Florence May*, Mrs. J. R. Vincent as *Tabitha Stork*, and Josephine Orton as *Rosa Leigh*. Later revivals at that theatre, and they were frequent, found Mr. Wallack himself as *Elliot Grey*. He was succeeded by Charles Barron, Eben Plympton, and John B. Mason in that character, and later George W. Wilson appeared as *Bunberry Kobb*, Annie Clarke as *Lady Florence May*, C. Leslie Allen and George C. Boniface as *Miles McKenna*, and Miriam O'Leary as *Rosa Leigh*.

Within recent years *Elliot Grey* has been acted by Joseph Haworth, Edwin Arden, Francis Carlyle, A. S. Lipman, John Craig, and J. H. Gilmour.

ROSEMARY, a comedy by Louis N. Parker and Murray Carson, was produced on May 17, 1896, at the Criterion Theatre in London, and ran there until Saturday evening, December 26. The cast during the long run was as follows:

<i>Sir Jasper Thorndyke</i>	CHARLES WYNDHAM.
<i>Professor Jogram</i>	J. H. BARNES.
<i>Captain Cruickshank, R.N.</i>	ALFRED BISHOP.
<i>William Westwood</i>	KENNETH DOUGLAS.
<i>George Minifie</i>	JAMES WELCH.

<i>Abraham</i>	F. H. TYLER.
<i>Mrs. Cruickshank</i>	CARLOTTA ADDISON.
<i>Mrs. Minifie</i>	EMILY VINING.
<i>Priscilla</i>	ANNIE HUGHES.
<i>Dorothy Cruickshank</i>	MARY MOORE.

John Drew brought out "Rosemary" at the Empire Theatre in New York on August 31, 1896, and continued there until December 26. The cast was as follows:

<i>Sir Jasper Thorndyke</i>	JOHN DREW.
<i>Professor Jogram</i>	DANIEL H. HARKINS.
<i>Captain Cruickshank, R.N.</i>	HARRY HARWOOD.
<i>William Westwood</i>	ARTHUR BYRON.
<i>George Minifie</i>	JOSEPH HUMPHREYS.
<i>Abraham</i>	FRANK LAMB.
<i>Stilt Walker</i>	CHARLES GIBSON.
<i>Mrs. Cruickshank</i>	MRS. ANNIE ADAMS.
<i>Mrs. Minifie</i>	" KING.
<i>Priscilla</i>	ETHEL BARRYMORE.
<i>Dorothy Cruickshank</i>	MAUDE ADAMS.

George Bernard Shaw wrote of the London performance: "As to 'Rosemary' at the Criterion, there is very little to be said, for, though it is a very pleasant piece of story-telling, it does not really supply a motive for the very remarkable display of acting which Mr. Wyndham imposes on it, and to which it owes its success. . . . The truth is that the play has one pervading defect. It is engaging, humane, fanciful, well written, refined, humorous, according to a somewhat literary conception of humor, and full of happy reminiscent touches and a pardonable Dickens worship;

but it is continuously silly, and in the hands of actors who were no better than their parts it would, I suspect, act very rapidly indeed."

A ROYAL FAMILY, a comedy in three acts by Robert Marshall, was produced at the Court Theatre, London, on October 14, 1899, and then began a career of exceptional popularity. The cast was:

<i>Louis VII</i>	ERIC LEWIS.
<i>Prince Charles Ferdinand</i> ...	MASTER REGINALD DENNY.
<i>Prince Victor Constantine</i> ..	PAUL ARTHUR.
<i>The Duke of Berascon</i>	JAMES ERSKINE.
<i>The Count Varena</i>	GEORGE BELLAMY.
<i>Baron Holdensen</i>	AUBREY FITZGERALD.
<i>General Casella</i>	E. H. PATERSON.
<i>The Cardinal Casano</i>	DION BOUCICAULT.
<i>Father Anselm</i>	MARSH ALLEN.
<i>First A. D. C.</i>	RUPERT LISTER.
<i>Second A. D. C.</i>	G. WALLER.
<i>Third A. D. C.</i>	HAROLD RUSSELL.
<i>Secretaries</i>	{ MR. TYREL.
	{ " KINGSLEY.
<i>Lord H. Wyndham Stapleton</i> .	C. WINTER.
<i>Mr. Vanderdyke Q. Cobb</i> ...	S. CONOVER.
<i>An Arcadian Patriot</i>	ALEC WEATHERLY.
<i>Lord Chamberlain</i>	MR. TURNER.
<i>The Queen Ferdinand</i>	MRS. CHARLES CALVERT.
<i>The Queen Margaret</i>	ADA BRANSON.
<i>The Princess Alestine Victo-</i>	
<i>rine Angela</i>	GERTRUDE ELLIOTT.
<i>The Countess Carini</i>	MABEL HACKNEY.

The American rights having been secured by Charles Frohman, it was produced under his management, with Annie Russell in the leading rôle, at the Lyceum Theatre in New York on September 5, 1900, the cast being as follows:

<i>Louis VII</i>	LAWRENCE D'ORSAY.
<i>Prince Charles Ferdinand</i>	DONALD GALLAHER.
<i>Prince Victor Constantine</i>	CHARLES RICHMAN.
<i>The Duke of Berascon</i>	ORRIN JOHNSON.
<i>The Count Varenza</i>	GEORGE IRVING.
<i>Baron Holdensen</i>	CHARLES BUTLER.
<i>General Casella</i>	HARRY ROSE.
<i>The Cardinal Casano</i>	W. H. THOMPSON.
<i>Father Anselm</i>	RICHARD NENNETT.
<i>First A. D. C.</i>	ROBERT HICKMAN.
<i>Second A. D. C.</i>	ALLEN MURNAME.
<i>Third A. D. C.</i>	GEORGE FORBES.
<i>Lord Herbert Wyndham Stapleton</i>	LLOYD CARLTON.
<i>Mr. Vanderdyke Q. Cobb</i>	JOHN G. EDWARDS.
<i>Lord Chamberlain</i>	FRANK RANDOLPH.
<i>The Queen Ferdinand</i>	MRS. G. H. GILBERT.
<i>The Queen Margaret</i>	ELLIE WILTON.
<i>The Countess Carini</i>	MABEL MORRISON.
<i>The Princess Alestine Victorine</i> <i>Angela</i>	ANNIE RUSSELL.

"A Royal Family" remained at the Lyceum Theatre through the greater part of the season of 1900-1901, and was then taken for a brief tour of the larger American cities. Changes in the cast involved the appearance of Orrin Johnson as *Prince Victor Constantine*, Robert Hickman as the *Duke of Berascon*, and Eleanor Sanford as *Queen Margaret*.

RUPERT OF HENTZAU, a drama in four acts adapted by Anthony Hope from his romance of the same name, was produced at the Chestnut Street Theatre in Philadelphia on November 21, 1898, the cast being as follows :

<i>King Rudolf V</i> }JAMES K. HACKETT.
<i>Rudolf Rassendyll</i> }	
<i>Colonel Sapt</i>	CHARLES R. POPE.



ANNIE RUSSELL,
As the Princess Angela, in *A Royal Family*.

<i>Count Rupert of Hentzau</i>	ARTHUR HOOPS.
<i>Fritz von Tarlenheim</i>	BRIGHAM ROYCE.
<i>Lieutenant von Bernenstein</i>	DUNCAN PRESTON.
<i>The Count of Luzau-Rischenheim</i> ..	GEORGE ALISON.
<i>Bauer</i>	E. W. THOMAS.
<i>James</i>	LONGLEY TAYLOR.
<i>Chancellor</i>	SIDNEY PRICE.
<i>Simon</i>	GEORGE W. LYNCH.
<i>Herbert</i>	MACE GREENLEAF.
<i>Heinrich</i>	WILLIAM EVILLE.
<i>Guard</i>	M. C. WYMAN.
<i>Chancellor's aide</i>	EDWARD DONNELLY.
<i>Queen Flavia</i>	KATHERINE GREY.
<i>Helga von Tarlenheim</i>	GERTRUDE RIVERS.
<i>Mother Holf</i>	EVELYN CARTER.
<i>Rosa Holf</i>	MABEL AMBER.

Nothing short of self-esteem and financial considerations could possibly have induced Anthony Hope to allow "Rupert of Hentzau" to destroy so effectually the strong romantic impression created in his favor by "The Prisoner of Zenda." It was a palpably artificial and labored resurrection of hitherto popular characters, which contained not a tithe of the fire and spirit that made them so life-like in "The Prisoner of Zenda."

"Rupert of Hentzau" began its New York run at the Lyceum Theatre on April 10, 1899, but it did not possess sufficient vigor to last into the ensuing season. The changes in the cast involved the appearance of Theodore Roberts as *Colonel Sapt*, Robert Elliott as *Berenstein*, Jobyna Howland as *Queen Flavia*, and Virginia Buchanan as *Mother Holf*.

The London production of "Rupert of Hentzau" came at the St. James's Theatre on February 1,

1900, when the cast included George Alexander as the *King* and *Rudolf Rassendyll*. During its career both in England and this country, Mr. Hope's play was subjected to a great many changes, but none of them was able to prolong its brief existence.

SAG HARBOR, a play in four acts by James A. Herne, was produced at the Park Theatre in Boston on October 25, 1899, and remained there until January 20 of the following year. The cast was as follows:

<i>William Turner</i>	FRANK MONROE.
<i>Ben Turner</i>	FORREST ROBINSON.
<i>Frank Turner</i>	SYDNEY BOOTH.
<i>Captain Dan Marble</i>	JAMES A. HERNE.
<i>Freeman Whitmarsh</i>	W. T. HODGE.
<i>George Salter</i>	C. DIBDIN PITT.
<i>Hosea Stevens</i>	JOHN D. GARRICK.
<i>Jim Adams</i>	T. H. BURKE.
<i>Ed Mills</i>	ROBERT GILLIG.
<i>Mrs. John Russell</i>	MRS. SOL SMITH.
<i>Elizabeth Ann Turner</i>	MARION ABBOTT.
<i>Martha Reese</i>	JULIE A. HERNE.
<i>Jane Cauldwell</i>	CHRYSTAL HERNE.
<i>Frances Towd</i>	JESSIE DODD.
<i>Miss Baily</i>	HARRIET McDONALD.
<i>Susan Murphy</i>	GERTRUDE BINDLEY.

Mr. Herne's ability, both as playwright and actor, has been discussed so frequently and at such length that little remains to be said at the present moment. The final judgment upon his work cannot now be pronounced, but a knowledge of his "Margaret Fleming," "Shore Acres," "The Rev.

Griffith Davenport," and "Sag Harbor" makes it evident that such judgment will some day become imperative. In "Sag Harbor," as in all his other work, Mr. Herne's strength and his weakness come alternately to the front. His keen sense of the value of reality as a potent dramatic factor in the making of a play is everywhere plainly seen in "Sag Harbor," but it is equally clear that he sometimes mistakes melodramatic convention and stage artificiality for genuine elements of life. An actor from early youth, his perspective is naturally distorted, and the result is that he is frequently the most melodramatic when he intends to be the most actual. In "Sag Harbor," the basis of his plot—one woman loved by two brothers—is as old as the melodramatic hills, and in the treatment of neither incident nor character does Mr. Herne show any originality. But he does create original effects by means of his inborn dramatic sense, and it is these subtle effects, sometimes of atmosphere, sometimes of eloquent pauses in the action, sometimes of a clever turn in the dialogue, which make his "Shore Acres" and "Sag Harbor" distinctive among the thousand other plays of the modern stage.

The death of Mr. Herne, on June 2, 1901, necessitated several important changes in the cast when "Sag Harbor" began its third year at the beginning of 1901-1902, George W. Woodward appearing as *Captain Dan Marble*, Franklyn Ritchie as *Ben*

Turner, Wallace Jackson as *William Turner*, John Dean as *Frank Turner*, C. B. Craig as *Freeman Whitmarsh*, Mrs. Sol Smith as *Mrs. John Russell*, Rillie Deaves as *Elizabeth Ann Turner*, Claire Kulp as *Jane Cauldwell*, Mollie Revel as *Frances Towd*, and Chrystal Herne as *Martha Reese*.

SARATOGA, a comedy in five acts by Bronson Howard, was produced at the Fifth Avenue Theatre in New York, under the management of Augustin Daly, on December 21, 1870. It ran there over three months, and for many seasons thereafter was played by various companies in almost every portion of the United States. The original cast was:

<i>Bob Sackett</i>	JAMES LEWIS.
<i>Jack Benedict</i>	D. H. HARKINS.
<i>Papa Vanderpool</i>	WILLIAM DAVIDGE.
<i>Hon. William Carter</i>	DAVID N. WHITING.
<i>Remington père</i>	GEORGE DEVERE.
<i>Major Luddington Whist</i>	A. MATTHISON.
<i>Sir Mortimer Muttonleg</i>	GEORGE PARKES.
<i>Effie Remington</i>	FANNY DAVENPORT.
<i>Virginia Vanderpool</i>	LINDA DIETZ.
<i>Lucy Carter</i>	CLARA MORRIS.
<i>Mrs. Vanderpool</i>	MRS. GILBERT.
<i>Olivia Alston</i>	FANNY MORANT.
<i>Muffins</i>	AMY AMES.

The essential elements of the acting in "Saratoga" have been characterized as "Fanny Davenport's sumptuous beauty and mirthful coquetry; the sweet girlishness of Linda Dietz; the unexpected vivacity and gaiety of Mr. Harkins, who,

after a long experience with heavies and leads, fell with remarkable ease into the lightsome humor of *Jack Benedict*; and Mr. Lewis's entertaining and painstaking endeavors to prove that he had left Miss Morris, when she fainted in the grove, 'on the spot where she originally fell.'"¹

The popularity of "Saratoga" created a demand for its production outside of New York, and on February 23, 1871, it was given in Boston by the famous stock company at the Globe Theatre. W. R. Floyd appeared as *Bob Sackett*, H. F. Daly as *Jack Benedict*, W. J. Le Moyne as *Papa Vanderpool*, George Clair as the *Hon. William Carter*, Josephine Orton as *Effie Remington*, Mrs. T. M. Hunter as *Virginia Vanderpool*, Lizzie Price as *Lucy Carter*, Mrs. Melinda Jones as *Mrs. Vanderpool*, and Mary Cary as *Muffins*.

"Saratoga" was localized for the English stage by Frank A. Marshall, and, under the title of "Brighton," was produced, with Charles Wyndham as *Bob Sackett*, at the Court Theatre in London on May 25, 1874. It has since been occasionally revived by Mr. Wyndham, and was a feature of his repertory during his first tour of the United States in 1883-1884.

THE SECOND IN COMMAND, a comedy in four acts by Robert Marshall, was produced at the Haymar-

¹ Edward A. Dithmar, "Memories of Daly's Theatres," page 54.

ket Theatre in London on November 27, 1900.
The cast was as follows:

<i>Lieutenant-Colonel Miles Anstruther, D.S.O.</i>	ALLAN AYNESWORTH.
<i>Major Christopher Bingham</i>	CYRIL MAUDE.
<i>Lieutenant Sir Walter Mannering</i> ..	HERBERT SLEATH.
<i>Lieutenant Peter Barker</i>	G. M. GRAHAM.
<i>Medenham</i>	R. G. OUGHTERSON.
<i>Sergeant</i>	F. DALE.
<i>Hartopp</i>	G. A. TROLLOPE.
<i>Corporal</i>	A. HUNT.
<i>Orderly</i>	H. ROYLE.
<i>Mr. Fenwick</i>	CLARENCE BLAKISTON.
<i>The Hon. Hildebrand Carstairs</i> ..	A. VANE TEMPEST.
<i>A General Officer</i>	WILFRED FORSTER.
<i>Muriel Mannering</i>	SYBIL CARLISLE.
<i>Lady Harburgh</i>	FANNY COLEMAN.
<i>Norah Vining</i>	MURIEL BEAUMONT.

Mr. Marshall's play was instantly successful, and ran for many months at the Haymarket Theatre. The American rights were secured by Charles Frohman, and it was produced for the first time in this country at the Empire Theatre in New York, on September 2, 1901. The cast:

<i>Lieutenant-Colonel Miles Anstruther, D.S.O.</i>	GUY STANDING.
<i>Major Christopher Bingham</i>	JOHN DREW.
<i>Lieutenant Sir Walter Mannering</i> ..	OSWALD YORKE.
<i>Lieutenant Peter Barker</i>	LIONEL BARRYMORE.
<i>Medenham</i>	FRANK LAMB.
<i>Hartopp</i>	ROBERT SCHABLE.
<i>Sergeant</i>	GEORGE HARCOURT.
<i>Corporal</i>	PERCY SMITH.
<i>Orderly</i>	ROBERT MACKAY.
<i>Mr. Fenwick</i>	LEWIS BAKER.
<i>The Hon. Hildebrand Carstairs</i>	H. HASSARD SHORT.

<i>The Duke of Hull</i>	GEORGE FORBES.
<i>Muriel Mannering</i>	IDA CONQUEST.
<i>Lady Harburgh</i>	IDA VERNON.
<i>Norah Vining</i>	CAROLINE KEELER.

After a long New York run, "The Second in Command" was taken on the road for the remainder of the season of 1901-1902. The only important changes in the cast were the substitution of Reginald Carrington for Frank Lamb as *Medenham* and of Louise Drew (John Drew's daughter) for Caroline Keeler as *Norah Vining*.

THE SECOND MRS. TANQUERAY, a drama of modern life by Arthur W. Pinero, was produced at the St. James's Theatre in London, May 27, 1893, and was continued until the following July 28. Since then it has been frequently revived in London and the provinces. The cast was :

<i>Aubrey Tanqueray</i>	GEORGE ALEXANDER.
<i>Sir George Orreyed</i>	A. VANE TEMPEST.
<i>Captain Hugh Ardale</i>	BEN WEBSTER.
<i>Cayley Drummle</i>	CYRIL MAUDE.
<i>Frank Misquith, Q.C.</i>	NUTCOMBE GOULD.
<i>Gordon Jayne</i>	MURRAY HATHORNE.
<i>Morse</i>	ALFRED HOLLES.
<i>Lady Orreyed</i>	EDITH CHESTER.
<i>Mrs. Cortelyon</i>	AMY ROSELLE.
<i>Paula</i>	MRS. PATRICK CAMPBELL.
<i>Ellean</i>	MAUDE MILLETT.

With her acting of the title character in "The Second Mrs. Tanqueray" began Mrs. Patrick Campbell's fame as a leading actress. William

Archer's comment was that "in Mrs. Patrick Campbell Mr. Alexander has laid his hand upon the very woman for the part of *Paula*." On August 31 "The Second Mrs. Tanqueray" was produced at Leicester for the first time outside of London, with Mr. Kendal as *Mr. Tanqueray* and Mrs. Kendal as *Paula*. They brought the play to this country immediately upon the close of their provincial tour, and it was played for the first time in America at the Star Theatre in New York, October 9, 1893. The cast:

<i>Aubrey Tanqueray</i>	W. H. KENDAL.
<i>Sir George Orreyed</i>	G. P. HUNTLEY.
<i>Captain Hugh Ardale</i>	OSCAR ADYE.
<i>Cayley Drummle</i>	J. E. DODSON.
<i>Frank Misquith, Q.C.</i>	JAMES EAST.
<i>Gordon Jayne</i>	GEORGE H. GRAY.
<i>Morse</i>	H. DEANE.
<i>Lady Orreyed</i>	NELLIE CAMPBELL.
<i>Mrs. Cortelyon</i>	MARY TALBOT.
<i>Ellean</i>	ANNIE IRISH.
<i>Paula</i>	MRS. KENDAL.

Eleanora Duse has acted *Paula* in an Italian version of "The Second Mrs. Tanqueray," both in Italy and in England, her first London appearance in that character being at the Lyceum Theatre on January 12, 1900. Evelyn Millard, Cynthia Brooke, and Olga Nethersole are among the other actresses who have assumed the character; the last named played it in this country in 1898-1899.

SECRET SERVICE, a drama in four acts by William Gillette, was produced in its original form, under the title of "The Secret Service," at the Broad Street Theatre in Philadelphia on May 13, 1895. The cast :

<i>Captain Ralph Challoner</i>	MAURICE BARRYMORE.
<i>Mr. Benton Arrelsford</i>	WILLIAM HARCOURT.
<i>Major-General Randolph</i>	H. B. BRADLEY.
<i>Wilfred Varney</i>	EDWIN ARDEN.
<i>Dr. Horace Garnet</i>	R. F. McCLANNIN.
<i>Henry Dumont</i>	M. L. ALSOP.
<i>Jonas</i>	T. E. JACKSON.
<i>Lillian Varney</i>	MARY HAMPTON.
<i>Caroline Mitford</i>	ODETTE TYLER.
<i>Mrs. General Varney</i>	IDA VERNON.
<i>Martha</i>	ALICE LEIGH.
<i>Eleanor Fairfax</i>	ELAINE EILLSON.
<i>Miss Kittridge</i>	LULU HOPPER.
<i>Miss Farrington</i>	META BRITAIN.

The play gained no success and was immediately withdrawn. After radical revision by Mr. Gillette, it was produced in New York at the Garrick Theatre on October 5, 1896, and there began a career of popularity which spread throughout the United States and extended to Europe. The cast at the Garrick Theatre was as follows :

<i>General Nelson Randolph</i>	JOSEPH BRENNAN.
<i>Mrs. General Varney</i>	IDA WATERMAN.
<i>Edith Varney</i>	AMY BUSBY.
<i>Wilfred Varney</i>	WALTER THOMAS.
<i>Caroline Mitford</i>	ODETTE TYLER.
<i>Lewis Dumont</i>	WILLIAM GILLETTE.

<i>Henry Dumont</i>	M. L. ALSOP.
<i>Mr. Benton Arrelsford</i>	CAMPBELL GOLLAN.
<i>Miss Kittridge</i>	META BRITTAIN.
<i>Lieutenant Maxwell</i>	FRANCIS NEILSON.
<i>Martha</i>	ALICE LEIGH.
<i>Jonas</i>	H. D. JAMES.
<i>Lieutenant Foray</i>	WILLIAM B. SMITH.
<i>Lieutenant Allison</i>	LOUIS DUVAL.
<i>Sergeant Wilson</i>	I. N. DREW.
<i>Sergeant Ellington</i>	HENRY WILTON.
<i>Corporal Matson</i>	H. A. MOREY.

The run at the Garrick Theatre continued until March 6, 1897, when the entire company was transferred to the Boston Museum, there being no changes in the cast at the opening of the engagement. On March 30 Amy Busby was replaced by Blanche Walsh, and later Henry Woodruff succeeded Walter Thomas as *Wilfred Varney*. Immediately upon the close of the Boston engagement Mr. Gillette and his company sailed for London, and at the Adelphi Theatre on May 15 "Secret Service" began a run which lasted, including a transfer to the Comedy Theatre, until August 4. Upon the departure of the American company from London, an English company began to present Mr. Gillette's play at the Adelphi on August 5, William Terriss appearing as *Lewis Dumont*, Harry Nicholls as *General Randolph*, and Jessie Millward as *Edith Varney*, continuing until September 4. It was revived by the same company on November 24; and on December 16, following the assassination of Mr. Terriss at the stage door of the Adelphi Theatre, it was temporarily with-



WILLIAM H. CRANE.
As Senator Hannibal Rivers, in *The Senator*.

drawn. On the afternoon of December 27 it was revived at the same house, with Herbert Waring and May Whitty in the leading parts, and ran there till January 20, 1898. It was afterward given in the English provincial theatres by a company which included Charles Weir as *Lewis Dumont* and May Whitty as *Edith Varney*. On September 1 the second New York run of "Secret Service" began at the Empire Theatre.

A French version of Mr. Gillette's play, made by Pierre Decourcelle, was produced at the Renaissance Theatre in Paris on October 2, 1897.

THE SENATOR, a comedy in four acts by David D. Lloyd and Sydney Rosenfeld, was the first play used by William H. Crane after the dissolution of his famous partnership with Stuart Robson. It was produced by him at the Chicago Opera House on September 16, 1889, and on the 20th of January, 1890, it began a run at the Star Theatre in New York. The cast was as follows:

<i>Senator Hannibal Rivers</i>	WILLIAM H. CRANE.
<i>Alexander Armstrong</i>	GEORGE F. DE VERE.
<i>Count Ernest von Strahl</i>	HENRY BERGMAN.
<i>Baron Ling Ching</i>	HARRY BRAHAM.
<i>Richard Vance</i>	JAMES NEILL.
<i>Lieutenant George Schuyler,</i> <i>U.S.A.</i>	T. D. FRAWLEY.
<i>Isaiah Sharpless</i>	WILLIAM HERBERT.
<i>Silas Denman</i>	J. C. PADGETT.
<i>Erastus</i>	J. J. GILMARTIN.
<i>Mabel Denman</i>	LIZZIE HUDSON COLLIER.
<i>Mrs. Schuyler</i>	MRS. AUGUSTA FOSTER.

<i>Mrs. Armstrong</i>	JENNIE KARSNER.
<i>Josie Armstrong</i>	JANE STUART.
<i>Mrs. Hillary</i>	GEORGIE DREW BARRYMORE.

"The Senator" became so popular that it was the feature of Mr. Crane's repertory for three successive seasons. During that period there were a few changes in the cast, the most important involving the appearance of Hattie Russell as *Mrs. Hillary*, Gladys Wallis as *Josie Armstrong*, Anne O'Neill as *Mabel Denman*, and George W. Leslie as *Richard Vance*. After Mr. Crane had laid "The Senator" on the shelf, Louis Aldrich played the title rôle in 1893-1894, supported by Sheridan Block as *Count Ernest von Strahl*, Harry Braham as *Baron Ling Ching*, Emma Field as *Mabel Denman*, Dickie Delaro as *Mrs. Schuyler*, Kathryn Osterman as *Mrs. Armstrong*, Hattie Russell as *Mrs. Hillary*, and Millie James as *Josie Armstrong*.

SEVEN-TWENTY-EIGHT, a comedy in four acts adapted by Augustin Daly from the German of von Schönthan, was produced at Daly's Theatre in New York on February 24, 1883. The cast:

<i>Courtney Corliss</i>	JOHN DREW.
<i>Launcelot Bargiss</i>	JAMES LEWIS.
<i>Signor Tamburini</i>	WILLIAM GILBERT.
<i>Marcus Brutus Snap</i>	CHARLES LECLERCQ.
<i>Mrs. Hypatia Bargiss</i>	MRS. G. H. GILBERT.
<i>Dora Hollyhock</i>	VIRGINIA DREHER.
<i>Betsy</i>	MAY FIELDING.
<i>Flos</i>	ADA REHAN.



JAMES LEWIS. and MRS. GILBERT,
As Launcelot, As Hypatia,
In 728.

"Seven-Twenty-Eight" remained in the repertory of Daly's company for ten seasons or more. In revivals after Mr. Drew ceased to be leading man, *Corliss* was played by Francis Carlyle, *Tamburini* by Frederic Bond and Henry E. Dixey, and for the season when Mr. Daly's company was divided Percy Haswell replaced Miss Rehan as *Flos*.

THE SHAUGHRAUN, a drama in four acts by Dion Boucicault, was produced at Wallack's Theatre in New York on November 14, 1874, with Mr. Boucicault as *Conn* and Agnes Robertson as *Moya*. Possessing many of the essential characteristics which had made his Irish dramas popular, "The Shaughraun" naturally gained immediate success, and for many years Mr. Boucicault and his *Conn the Shaughraun* were the reigning sensations of each successive theatrical season. On September 11, 1875, at the Drury Lane Theatre in London, "The Shaughraun" had its first performance in Great Britain, the characters being thus distributed:

<i>Conn</i>	DION BOUCICAULT.
<i>Harvey Duff</i>	SHIEL BARRY.
<i>Captain Molyneux</i>	WILLIAM TERRISS.
<i>Robert Ffolliott</i>	J. B. HOWARD.
<i>Father Dolan</i>	DAVID FISHER.
<i>Kinchela</i>	HENRY SINCLAIR.
<i>Claire Ffolliott</i>	ROSE LECLERCO.
<i>Arte O'Neale</i>	MARIE DALTON.
<i>Mrs. O'Kelly</i>	MRS. EVERARD.
<i>Moya</i>	AGNES ROBERTSON.

At this performance it was intended that Rose Cullen should play *Moya*, but at twenty-four hours' notice Miss Robertson (Mrs. Boucicault) took the part which she had created in this country.

Of the play and of the performance Joseph Knight, one of the most distinguished London dramatic critics, wrote: "In 'Arrah-na-Pogue' a pretty story of affection was interwoven with the intrigue of rebellion, thoroughly idyllic scenes of love-making were successfully introduced, and the whole production soared into the regions of art. Contented with this success, Mr. Boucicault has relaxed his efforts, and 'The Shaughraun' is simply 'Arrah-na-Pogue' turned inside out. *Robert Ffolliott* is *Beamish M'Coul*, *Harvey Duff* the traitor is *Michael Feeny*, *Moya Dolan* is an undeveloped *Arrah Meelish*, and *Conn O'Kelly* is *Shaun* the *Post* minus his official dignity. To the minor characters the similarity extends, and the jokes, the pictures exhibited, the scene of the action, and the character of the incidents all share in the resemblance. . . . On the whole, the garment Mr. Boucicault has turned is good enough for ordinary wear. It will serve the purpose of filling Drury Lane Theatre and the pockets of author and manager."

For many years the character of *Conn* was Mr. Boucicault's own, but the time came when other actors took up the part, among them being George W. Wilson of the Boston Museum stock company



DION BOUCICAULT,
As Conn, in *The Shaughraun*.

and, after Boucicault's death, his son Aubrey. Among the well-known representatives of *Father Dolan* have been William Warren, C. Leslie Allen, Alfred Hudson, and George C. Boniface; *Harvey Duff* has been acted by D. J. Maginnis, Gus Le-vick, George W. Wilson, and Charles S. Abbe; *Robert Ffolliott* by George H. Curtis, Edwin Ar-den, and George R. Parks; *Moya* by Mrs. T. M. Hunter, Sadie Martinot, and Miriam O'Leary; *Claire Ffolliott* by Rose Coghlan and Louise Thorndyke; and *Captain Molyneux* by Maurice Barrymore, the last named being featured in the character in the early days of "The Shaughraun's" history.

SHENANDOAH, a drama in four acts by Bronson Howard, was produced at the Boston Museum on November 19, 1888, the cast being as follows:

<i>Colonel John Haverill</i>	THOMAS L. COLEMAN.
<i>Lieutenant Kerchival West</i>	JOHN B. MASON.
<i>Captain Heartsease</i>	HENRY M. PITT.
<i>Frank Haverill</i>	EDGAR L. DAVENPORT.
<i>Major-General Irenaeus Buck-</i> <i>thorn</i>	C. LESLIE ALLEN.
<i>Sergeant Barket</i>	GEORGE W. WILSON.
<i>Colonel Robert Ellingham</i>	CHARLES J. BELL.
<i>Captain Thornton</i>	WILLIS GRANGER.
<i>Corporal Dunn</i>	JAMES NOLAN.
<i>Lieutenant Hardwick</i>	GEORGE BLAKE.
<i>Captain Lockwood</i>	HERBERT POTTER.
<i>Benson</i>	CHARLES S. ABBE.
<i>Wilkins</i>	HENRY MACDONNA.
<i>Mrs. Haverill</i>	ANNIE M. CLARKE.
<i>Gertrude Ellingham</i>	VIOLA ALLEN.
<i>Madeline West</i>	HELEN DAYNE.

<i>Jenny Buckthorn</i>	MIRIAM O'LEARY.
<i>Mrs. Edith Haverill</i>	GRACE ATWELL.
<i>Old Margery</i>	KATE RYAN.
<i>Janette</i>	MISS HARDING.

The run of "Shenandoah" at the Museum lasted six weeks, during which period it achieved no great amount of popularity. Its success came later, when, after being rewritten by Mr. Howard, it was brought out at the Star Theatre in New York on September 13, 1889, the cast being as follows:

<i>General Haverill</i>	WILTON LACKAYE.
<i>Colonel Kerchival West</i>	HENRY MILLER.
<i>Captain Heartsease</i>	MORTON SELTEN.
<i>Frank Haverill (Lieutenant Frank Bedloe)</i>	G. W. BAILEY.
<i>Major-General Irenaeus Buckthorn.</i>	HARRY HARWOOD.
<i>Sergeant Barket</i>	JAMES O. BARROWS.
<i>Colonel Robert Ellingham</i>	LUCIUS HENDERSON.
<i>Captain Thornton</i>	JOHN E. KELLERD.
<i>Corporal Dunn</i>	W. J. CUMMINGS.
<i>Mrs. Constance Haverill</i>	DOROTHY DORR.
<i>Gertrude Ellingham</i>	VIOLA ALLEN.
<i>Madeline West</i>	NANETTE COMSTOCK.
<i>Jenny Buckthorn</i>	EFFIE SHANNON.
<i>Mrs. Edith Haverill</i>	ALICE B. HAINES.

Later in the season "Shenandoah" was transferred to Proctor's Theatre, where it ran until April 19, 1890, the final performance being made a gala occasion upon which the leading characters in the play were acted during its representation by various actors. Wilton Lackaye, Frank Burbeck, and George Osborne appeared as *General Haverill*; Lucius Henderson and Frank Dayton as *Colonel*



H J. MONTAGUE,
As Captain Mohneux, in the Shaughraun.

Robert Ellingham; Morton Selten and R. A. Roberts as *Captain Heartsease*; Odette Tyler and Lilla Vane as *Gertrude Ellingham*; Alice Haines and Nanette Comstock as *Jenny Buckthorn*; and Mrs. Mary Breyer and Mrs. C. A. Haslam as *Old Margery*. The following season "Shenandoah" was given on the road by practically the same company, and since then it has had frequent revivals.

SHERLOCK HOLMES, a drama in four acts founded by William Gillette on certain episodes in the popular detective stories by Dr. A. Conan Doyle, was produced, under the management of Charles Frohman, at the Star Theatre in Buffalo on October 24, 1899, and at the Garrick Theatre in New York on November 6 following, the cast being as follows:

<i>Sherlock Holmes</i>	WILLIAM GILLETTE.
<i>Dr. Watson</i>	BRUCE McRAE.
<i>John Forman</i>	REUBEN FAX.
<i>Sir Edward Leighton</i>	HAROLD HEATON.
<i>Count Von Stahlburg</i>	ALFRED S. HOWARD.
<i>Professor Moriarty</i>	GEORGE WESSELS.
<i>James Larrabee</i>	RALPH DELMORE.
<i>Sidney Prince</i>	GEORGE HONEY.
<i>Alfred Bassick</i>	HENRY HERRMAN.
<i>Jim Craigin</i>	THOMAS McGRATH.
<i>Thomas Leary</i>	ELWYN EATON.
<i>"Lightfoot" McTague</i>	JULIUS WEYMS.
<i>John</i>	HENRY S. CHANDLER.
<i>Parsons</i>	SOLDENE POWELL.
<i>Billy</i>	HENRY McARDLE.
<i>Alice Faulkner</i>	KATHERINE FLORENCE.
<i>Mrs. Faulkner</i>	JANE THOMAS.

<i>Madge Larrabee</i>	JUDITH BEROLDE.
<i>Therese</i>	HILDA ENGLUND.
<i>Mrs. Smeedley</i>	KATE TEN EYCK.

The New York engagement continued throughout the season, and the following year of 1900-1901 was spent by Mr. Gillette and his company in a tour of the United States which included all the principal Eastern and Western cities. The play itself was a melodrama of the average type, and was saved from commonplaceness by Mr. Gillette's skill as a playwright and actor. On September 9, 1901, it began a long run at the Lyceum Theatre in London, with Mr. Gillette in the title rôle, Percy Lyndal as *Doctor Watson*, Sydney Herbert as *John Forman*, W. L. Abingdon as *Professor Moriarty*, Ralph Delmore as *James Larrabee*, Maude Fealy as *Alice Faulkner*, Ethel Lorrimore as *Mrs. Faulkner*, and Charlotte Granville as *Madge Larrabee*.

THE SIGN OF THE CROSS, a drama in five acts by Wilson Barrett, was produced at the Grand Opera House in St. Louis on March 28, 1895, with Mr. Barrett in the leading rôle of *Marcus Superbus*, Maud Jeffries as *Mercia*, Maud Hoffman as *Berenis*, and Miss Brady as *Poppaea*. It was not given by Mr. Barrett in New York or in any of the Eastern American cities, but on his return to London, after a tour of the English provinces, he presented it at the Lyric Theatre on January 4, 1896.



WILLIAM GILLETTE.
As Sherlock Holmes.

The cast then included Mr. Barrett in his original rôle, Franklin McLeay as *Nero*, Charles Hudson as *Tigellinus*, Ambrose Manning as *Glabrio*, Maud Jeffries as *Mercia*, Maud Hoffman as *Berenis*, Daisy Belmore as *Dacia*, Grace Warner as *Poppea*, and Haidee Wright as *Stephanus*. Since then "The Sign of the Cross" has been performed by Mr. Barrett's company and by numerous secondary troupes throughout Great Britain.

The first performance of Mr. Barrett's play in New York came at the Knickerbocker Theatre on November 9, 1896, and the tour then begun has been followed during each successive season by a series of performances which have attested the popularity of "The Sign of the Cross" in this country. It has been acted here invariably by an English company, on its first engagement Charles Dalton appearing as *Marcus Superbus*, W. A. Elliott as *Nero*, G. R. Peach as *Tigellinus*, Hubert Druce as *Glabrio*, Lillah McCarthy as *Mercia*, Alida Cortellyou as *Berenis*, Lotta Linthicum as *Dacia*, Barbara Huntley as *Poppea*, and Gertrude Boswell as *Stephanus*. During the later tours, Irene Rooke and Lillie Thurlow appeared as *Mercia*, W. E. Bonney as *Nero*, Ettie Williams and Agnes Scott as *Berenis*, Marjorie Cavana as *Dacia*, Marion Grey as *Poppea*, and Maud Warrilow as *Stephanus*.

The dialogue of "The Sign of the Cross" was a curiosity, being a composite of all periods of Eng-

lish diction, from the Elizabethan through the classic English of the King James Bible, to the latest contemporary idiom. The dramatist, seemingly unable to command the dignity and sonority of blank verse, did the next best thing by attempting to write his dialogue in archaisms. His comedy scenes were trivial and annoying, breaking the coherence of the narrative and adding nothing whatever to the color or the vigor of the performance. The popularity of the play came through its appeal to the religious sensibilities of both the theatre-going and the non-theatre-going public.

THE SILVER KING, a melodrama in five acts by Henry Arthur Jones and Henry Herman, was produced at the Princess's Theatre in London on November 16, 1882. The leading characters were thus cast:

<i>Wilfrid Denver</i>	WILSON BARRETT.
<i>Nellie Denver</i>	MISS EASTLAKE.
<i>Cissy</i>	" M. CLITHEROW.
<i>Ned</i>	" C. BURTON.
<i>Daniel Jaikes</i>	GEORGE BARRETT.
<i>Frank Selwyn</i>	NEVILLE DOONE.
<i>Geoffrey Ware</i>	BRIAN DARLEY.
<i>Samuel Baxter</i>	W. SPEAKMAN.
<i>Captain Herbert Skinner</i>	E. S. WILLARD.
<i>Henry Corkett</i>	CHARLES COOTE.
<i>Elijah Coombe</i>	CLIFFORD COOPER.
<i>Cripps</i>	FRANK HUNTLEY.
<i>Olive Skinner</i>	DORA VIVIAN.
<i>Tabitha Durden</i>	MRS. HUNTLEY.

"The Silver King" has probably proved the most successful melodrama of this generation. Written in a style far above the average sensational play, even as severe a critic as Matthew Arnold declared it to be literature. Special preparations were made for its production at the Princess's. The piece was well constructed, and, with its strong dramatic story, proved even more interesting than the previous melodramas which Wilson Barrett had brought out at that house.

In a great measure the success of "The Silver King" was due to Mr. Barrett himself in the title rôle. Nothing that he had then done could compare with his personation of *Wilfrid Denver*. One critic declared that the performance was the perfection of natural acting combined with intellectuality, and that the player rose to a height of tragic power and genius not unworthy of the greatest actor of the century. The *Daniel Jaikes* of George Barrett also came in for high praise, the pathos and humor of the part being blended with rare skill.

As for E. S. Willard, his *Captain Skinner* was a revelation, and proved a new type, an aristocratic leader of a gang of burglars who committed his crimes in faultless evening dress. In spite of the fact that there were thirty-four speaking parts, Mr. Barrett succeeded in filling them with capable players.

The melodrama was given in this country the season after its production in London, and proved a popular success wherever presented. But it was nearly seven years after Mr. Barrett and his brother George created the parts of *Denver* and *Jaikes* before American playgoers had an opportunity to see them in these characters, and the excellence of the performance justified the favorable estimation it had received from the English critics.

SOPHIA, a comedy adapted by Robert Buchanan from "Tom Jones," was produced at the Vaudeville Theatre, London, on April 12, 1886. Mr. Buchanan set himself a hard task when he undertook to adapt Henry Fielding's novel to the contemporary stage. Here was a work which presented with wonderful minuteness the manners and customs of a bygone age, with a variety of incident and a wealth of character which made it one of the great books of the eighteenth century. And it was largely the correct portraiture of his time that made the adaptation of Fielding's story a difficult task. A book so full of coarseness that even Paris at first prohibited it must necessarily undergo an immense amount of change before being made presentable to modern playgoers, and Buchanan appreciated this thoroughly, saying in his prologue:

Modes of speech have now grown nicer,
Folks, if not purer, are at least preciser.

So he frankly admitted that he took leave to purify the character of his hero somewhat; and as the other characters were also "purified," he produced a four-act play which Fielding would have found it hard to recognize as having been adapted from his immortal work.

The comedy was successful on its first presentation, and ran for more than a year. Charles Glenney as *Tom Jones*, Royce Carleton as *Blifil*, Fred Thorne as *Squire Western*, Fuller Mellish as *George Seagrim*, and Thomas Thorne as *Partridge* were all in the original cast, while Kate Rorke made a charming and sympathetic *Sophia*, and Helen Forsyth gave a clever portrayal of the rustic *Molly Seagrim*.

A play so successful was not long in coming to this country, and on November 4, 1886, it was given its first American performance at Wallack's Theatre, New York, with Kyrle Bellew as the hero and Annie Robe as the heroine. On the 17th of October, 1887, Boston first saw it at the Museum, where it ran for several weeks. In this production William Seymour played *Squire Western*; Edgar L. Davenport, *Blifil*; Charles Barron, *Tom Jones*; and George W. Wilson, *Partridge*. Of the ladies, Isabel Evesson was the *Sophia*, May Davenport the *Molly Seagrim*, and Annie Clarke the *Lady Bellaston*. All of those mentioned were distinctly successful, but Mr. Seymour's own personality was so completely sunk in *Squire Western*,

whom he made as bluff and hearty as he is pictured in the novel, that his impersonation was one of the most artistic the piece afforded.

THE SQUIRE, a comedy in three acts by Arthur W. Pinero, was produced at the St. James's Theatre, London, on December 29, 1881. "The Squire" created a great amount of discussion subsequent to its production, not only on account of its merits as a play, but because of the supposed similarity of its plot to that of Thomas Hardy's novel "Far from the Madding Crowd." But the likeness between the novel and play is very slight. It is true that in both there is a woman who runs a farm, is loved by a servant and won by a soldier, and that the scene takes place in a quiet rural English district. But *Thorndyke* in the play bears no resemblance to Sergeant Troy, *Gilbert Hythe* is by no means Gabriel Oak, and between no other two characters is there anything akin. Perhaps Mr. Pinero may have received a slight suggestion from Hardy's novel, but if he did it would only show his good sense in going to an excellent fount of inspiration.

There was, moreover, a stage version of "Far from the Madding Crowd," made by the novelist and J. Comyns Carr, brought out under that title at the Prince of Wales's Theatre in Liverpool on February 27, 1882. Miss Marion Terry acted the character of *Bathsheba Everdene*, and Charles

Cartwright that of *Sergeant Troy*. When the play was brought to London and performed at the Globe Theatre on the following 29th of April, Mrs. Bernard Beere appeared as *Bathsheba*, J. H. Barnes as *Troy*, and Charles Kelly as *Gabriel Oak*. This dramatic version of Hardy's novel was divided into three acts.

The cast of the original performance of "The Squire" at the St. James's Theatre was as follows:

<i>The Rev. Paul Dormer</i>	JOHN HARE.
<i>Lieutenant Thorndyke</i>	W. H. KENDAL.
<i>Gilbert Hythe</i>	T. N. WENMAN.
<i>Gunnion</i>	MR. MACKINTOSH.
<i>Izod Haggerston</i>	T. W. ROBERTSON.
<i>Fell</i>	MR. MARTIN.
<i>Robjohns, Jr.</i>	" BRANDON.
<i>The Representative of the Pagley</i> <i>Mercury</i>	C. STEYNE.
<i>Kate Verity</i>	MRS. KENDAL.
<i>Christiana Haggerston</i>	ADA MURRAY.
<i>Felicity Gunnion</i>	MISS BRERETON.

When "The Squire" was brought out in this country at Daly's Theatre, New York, on October 10, 1882, John Drew, Charles Fisher, James Lewis, and Ada Rehan appeared in the leading rôles. A year later it ran for three months in New York, and then was taken on tour, Agnes Booth giving a fine womanly portrayal of *Kate Verity*, Charles Fisher appearing as *Rev. Paul Dormer*, Henry Miller as *Thorndyke*, Sydney Cowell as *Christie*, Hattie Russell as *Felicity*, Fulton Russell as *Gilbert Hythe*, and E. P. Wilks and Mr. Beekman respectively as *Gunnion* and *Robjohns*.

On their first visit to America, Mr. and Mrs. Kendal did not present "The Squire," but when they came here the next season—1890-1891—they gave Mr. Pinero's play, with themselves in their original rôles, J. E. Dodson as *Gunnion*, J. H. Barnes as *Hythe*, Mr. Denison as *Rev. Paul Dormer*, Sydney Cowell as *Christie*, and Miss Campbell as *Felicity*.

STILL WATERS RUN DEEP, a comedy by Tom Taylor, was produced at the Olympic Theatre in London on May 14, 1855, with the following cast of characters:

<i>John Mildmay</i>	ALFRED WIGAN.
<i>Captain Hawksley</i>	GEORGE VINING.
<i>Mr. Potter</i>	SAMUEL A. EMERY.
<i>Dunbilk</i>	MR. DANVERS.
<i>Langford</i>	" GLADSTONE.
<i>Markham</i>	J. H. WHITE.
<i>Gimlet</i>	H. COOPER.
<i>Jessop</i>	MR. FRANKS.
<i>Servant</i>	" MOORE.
<i>Mrs. Mildmay</i>	MISS MASKELL.
<i>Mrs. Hector Sternhold</i>	MRS. MELFORT.

Mrs. Sternhold was played by Mrs. Melfort the first few nights; she was then succeeded by Mrs. Alfred Wigan. The origin of "Still Waters Run Deep" lies in a French novel, "Le Gendre," by Charles de Bernard, but the debt owed that author by the English dramatist is confined exclusively to the meagre story about which has been woven a web of passion and intrigue. Both the writing,

which is fluent and natural, and the dramatic construction, which wanders through a clever maze of incident to a rather lame and impotent conclusion, are Tom Taylor's own.

The immediate popularity of the play upon the London stage aroused a tremendous interest on this side of the Atlantic. So keen was the competition that it was brought out in New York at two theatres at an interval of only two days. The race was won by Barnum's Museum, at which house it was produced on September 10, 1855, with the following cast :

<i>John Mildmay</i>	C. W. CLARKE.
<i>Captain Hawksley</i>	E. F. TAYLOR.
<i>Mr. Potter</i>	MR. BRIDGMAN.
<i>Dunbilk</i>	GEORGE LINGARD.
<i>Langford</i>	MR. MARLOWE.
<i>Markham</i>	GEORGE CLARKE.
<i>Gimlet</i>	MR. CUNNINGHAM.
<i>Jessop</i>	" FORBES.
<i>Mrs. Mildmay</i>	MISS MESTAYER.
<i>Mrs. Hector Sternhold</i>	MRS. FRANCE.

Two days later the production at Burton's Theatre was presented to the expectant New York public by the following cast :

<i>John Mildmay</i>	WILLIAM E. BURTON.
<i>Captain Hawksley</i>	GEORGE JORDAN.
<i>Mr. Potter</i>	MR. BRADLEY.
<i>Dunbilk</i>	HARRY JORDAN.
<i>Langford</i>	MR. FREDERICKS.
<i>Markham</i>	" GARDNER.
<i>Gimlet</i>	" LAWSON.
<i>Jessop</i>	" GOURLAY.
<i>Mrs. Mildmay</i>	MISS RAYMOND.
<i>Mrs. Hector Sternhold</i>	MRS. HUGHES.

The fame of "Still Waters Run Deep" spread so rapidly that within a year it had been presented in all the leading cities of the United States. Boston playgoers first saw it at the Howard Athenæum on September 28, 1855, with J. S. Browne as *John Mildmay*, J. M. Field as *Captain Hawksley*, E. B. Williams as *Mr. Potter*, W. L. Ayling as *Dunbilk*, Mrs. J. M. Field as *Mrs. Mildmay*, and Mrs. W. H. Smith as *Mrs. Sternhold*. Less than two weeks later, on October 10, the play was staged at the Boston Museum, with William Warren as *John Mildmay*, E. F. Keach as *Captain Hawksley*, Mr. Joyce as *Mr. Potter*, Mr. Whitman as *Dunbilk*, Harry Bascomb as *Langford*, Mrs. Skerrett as *Mrs. Mildmay*, and Mrs. J. R. Vincent as *Mrs. Sternhold*. On the 17th of December the Boston Theatre company, with John Gilbert as *Mildmay*, Mr. Belton as *Hawksley*, W. H. Curtis as *Potter*, "Nick" Davenport as *Dunbilk*, Julia Bennett Barrow as *Mrs. Mildmay*, and Mrs. H. Kirby as *Mrs. Sternhold*, presented "Still Waters Run Deep." Troy, Philadelphia, Cincinnati, St. Louis, Charleston, Providence, and other theatrical centres seized upon Tom Taylor's work as soon as they could get hold of it. On January 9, 1856, it was given for the first time at Wallack's Theatre, with Charles Walcot as *Mildmay*, John Brougham as *Hawksley*, Mrs. Hoey as *Mrs. Sternhold*, and Miss E. Raymond, who had come from Burton's, as *Mrs. Mildmay*. On the 16th of January, Laura Keene ap-

peared at her own theatre as *Mrs. Mildmay*, with Kate Reighnolds as *Mrs. Sternhold*, John Dyott as *Mildmay*, and George Jordan as *Hawksley*. A favorite cast of Tom Taylor's play in this country was that in which J. W. Wallack was seen as *John Mildmay*, E. L. Davenport as *Captain Hawksley*, Mrs. J. W. Wallack, Jr., as *Mrs. Sternhold*, and Mrs. E. L. Davenport as *Mrs. Mildmay*.

At the Royal Princess's Theatre, in Oxford Street, London, a performance of "Still Waters Run Deep" was given on September 17, 1863, under the management of Walter Montgomery, who played *Mildmay*. The rest of the cast was:

<i>Hawksley</i>	E. F. EDGAR.
<i>Potter</i>	MR. FITZJAMES.
<i>Dunbirk</i>	" MEAGRESON.
<i>Gimlet</i>	" MORELAND.
<i>Langford</i>	" CLIFTON.
<i>Markham</i>	G. DAWSON.
<i>Mrs. Sternhold</i>	MISS ATKINSON.
<i>Mrs. Mildmay</i>	KATE SAVILLE.

A performance at the Queen's Theatre, London, in May, 1867, is notable for the fact that Ellen Terry played *Mrs. Mildmay*, with Alfred Wigan as *Mildmay*, Charles Wyndham as *Hawksley*, and Mrs. Wigan as *Mrs. Sternhold*.

On July 6, 1872, Alfred Wigan took his farewell benefit at Drury Lane, under the patronage of the Prince and Princess of Wales, when Tom Taylor's comedy was presented, with Mr. and Mrs. Wigan in their original rôles. On March 13, 1880, at the

St. James's Theatre in London, the following notable cast appeared :

<i>John Mildmay</i>	MR. KENDAL.
<i>Captain Hawksley</i>	WILLIAM TERRISS.
<i>Mr. Potter</i>	JOHN HARE.
<i>Dunbilk</i>	T. N. WENMAN.
<i>Langford</i>	MR. BRANDON.
<i>Markham</i>	" DRAYCOTT.
<i>Gimlet</i>	" DENNY.
<i>Jessop</i>	ALBERT CHEVALIER.
<i>Clerk</i>	MR. DE VERNEY.
<i>Mrs. Mildmay</i>	MISS GRAHAME.
<i>Mrs. Sternhold</i>	MRS. KENDAL.

Mr. Hare excelled himself in the comparatively small part of *Potter*, and was, as one critic expressed himself, "a keen instance of unexaggerated eccentricity." The Kendals played *Mr. Mildmay* and *Mrs. Sternhold* during their tour of this country in 1893-1894.

At the Criterion Theatre in London on January 19, 1889, the comedy was revived with Charles Wyndham as *Mildmay*, Herbert Standing as *Hawksley*, William Blakeley as *Potter*, Mary Moore as *Mrs. Mildmay*, and Mrs. Bernard-Beere as *Mrs. Sternhold*. As might have been expected, Mr. Wyndham failed to realize the character of *Mildmay*, while Mrs. Bernard-Beere dressed *Mrs. Sternhold* in a fanciful French fashion that would have struck terror to the heart of that British matron. It was said at the time that the actress had recently won a large sum at Monte Carlo, and that her extravagant dressing was an attempt to

spend some of the money thus acquired. The critics tried to excuse the failure of the players by abusing the play, and "time-worn," "ill-constructed," "played-out," and similar terms were applied to Tom Taylor's work.

A STORY OF WATERLOO, a play in one act by Dr. A. Conan Doyle, was produced at Bristol, England, on September 21, 1894, under the title of "The Straggler of '15." After this single performance its title was changed to "A Story of Waterloo," and under that name it was given at the Garrick Theatre in London at a special matinee on December 17 of the same year. The cast was as follows:

<i>Corporal Gregory Brewster</i>	HENRY IRVING.
<i>Sergeant Archie McDonald</i>	MR. HAVILAND.
<i>Colonel James Midwinter</i>	FULLER MELLISH.
<i>Nora Brewster</i>	ANNIE HUGHES.

Its success was so great that it was added to Irving's repertory, and on September 21, 1895, it was first given in America at the Academy of Music in Montreal, this being the anniversary of its production. Since that time the little play has become familiar to American playgoers, and Laurence Irving has been seen on several occasions as *Colonel Midwinter*, the character of the old corporal remaining one of the best of the many impersonations of the elder Irving. Of late years the

title of the piece has been shortened, and now it is usually announced as "Waterloo."

THE SUNKEN BELL, a poetical play in five acts adapted by Charles Henry Meltzer from "Die Versunkene Glocke" of Gerhart Hauptmann, was produced at the Hollis Street Theatre in Boston by E. H. Sothern and Virginia Harned on December 21, 1899, the cast being as follows:

<i>Heinrich</i>	E. H. SOTHERN.
<i>Magda</i>	REBECCA WARREN.
<i>Their Children</i>	{ CLARA CUBITT.
	{ EDITH TALIAFERRO.
<i>The Vicar</i>	ARTHUR R. LAWRENCE.
<i>The Schoolmaster</i>	ROYDON ERLYNN.
<i>The Barber</i>	OWEN FAWCETT.
<i>Old Wittikin</i>	C. P. FLOCKTON.
<i>Rautendelein</i>	VIRGINIA HARNED.
<i>The Nickelmänn</i>	ROWLAND BUCKSTONE.
<i>The Wood Sprite</i>	NORMAN PARR.
<i>First Elf</i>	EDNA PHILIPS.
<i>Second Elf</i>	EDNA CRAWFORD.
<i>Third Elf</i>	IRENE ROOKE.
<i>Fourth Elf</i>	MAY JOHNSON.

"Die Versunkene Glocke" was one of the great successes of recent years on the German stage, and in that country such a fairy-tale as the drama presented was easily understood by theatre-going people. The serious poetic drama which introduces witches, gnomes, and demons seems rather strange to playgoers here, however, and it was a brave undertaking on Mr. Sothern's part to attempt Hauptmann's beautiful play. He was fortunate in hav-

ing an excellent version made by Mr. Meltzer, who freely rendered the German lines into English verse, and also fortunate in the original incidental music, including the preludes and intermezzos, composed for the production by Aimé Lachaume. The music was a most important feature, plainly betraying the musician in its workmanship; it was always exactly fitted to the situation and, with its unobtrusive suggestiveness, had a great power of poetic effect. One critic said that "he could almost call it the first incidental music to a modern romantic drama that he had been thoroughly glad to hear." As to the play itself, it was agreed that it was fantastical, weird, and pictorial, its appeal being largely to the eye, for such a series of entrancingly beautiful and poetic stage pictures had been rarely seen before.

Mr. Sothern, as the bell-founder, delivered his speeches as if he felt their poetry as well as their sense, and showed the heights to which he could attain, while Miss Harned never forgot the supernatural side of the character of *Rautendelein*. The whole production was an artistic delight to those who like to see a play perfectly presented, but the style of the piece was foreign to what American theatre-goers were accustomed to seeing, and Mr. Sothern, after giving four performances of "The Sunken Bell" in Boston and a few in other cities, dropped from his repertory one of the great dramas of modern times.

SWEET LAVENDER, a comedy in four acts by Arthur W. Pinero, was produced at Terry's Theatre in London on March 21, 1888, and won instant favor from the English theatre-going public. The cast was as follows:

<i>Geoffrey Wedderburn</i>	BRANDON THOMAS.
<i>Clement Hale</i>	BERNARD GOULD.
<i>Dr. Delaney</i>	ALFRED BISHOP.
<i>Dick Phenyl</i>	EDWARD TERRY.
<i>Horace Bream</i>	F. KERR.
<i>Mr. Maw</i>	SANT MATTHEWS.
<i>Mr. Bulger</i>	T. C. VALENTINE.
<i>Mrs. Gilfillian</i>	M. A. VICTOR.
<i>Minnie</i>	MAUDE MILLETT.
<i>Ruth Rolt</i>	CARLOTTA ADDISON.
<i>Lavender</i>	ROSE NORREYS.

The next season two productions in this country attested the value and popularity of Mr. Pinero's work. It was produced at the Lyceum Theatre in New York, under the management of Daniel Frohman, on November 12, 1888, the cast being:

<i>Geoffrey Wedderburn</i>	CHARLES WALCOT.
<i>Clement Hale</i>	HENRY MILLER.
<i>Dr. Delaney</i>	T. C. VALENTINE.
<i>Dick Phenyl</i>	W. J. LE MOYNE.
<i>Horace Bream</i>	HERBERT KELCEY.
<i>Mr. Maw</i>	WALTER BELLOWES.
<i>Mr. Bulger</i>	W. B. ROYSTON.
<i>Mrs. Gilfillian</i>	MRS. THOMAS WHIFFEN.
<i>Minnie</i>	GEORGIA CAYVAN.
<i>Ruth Rolt</i>	MRS. CHARLES WALCOT.
<i>Lavender</i>	LOUISE DILLON.

On the following 31st of December, the stock company at the Boston Museum presented Mr.

Pinero's play for the first time in that city, where it ran for several months and received frequent revivals during the immediately ensuing seasons. The cast was:

<i>Geoffrey Wedderburn</i>	H. M. PITT.
<i>Clement Hale</i>	EDGAR L. DAVENPORT.
<i>Dr. Delaney</i>	T. L. COLEMAN.
<i>Dick Phenyl</i>	GEORGE W. WILSON.
<i>Horace Bream</i>	JOHN B. MASON.
<i>Mr. Maw</i>	H. P. WHITTEMORE.
<i>Mr. Bulger</i>	C. S. ABBE.
<i>Mrs. Gilfillian</i>	FANNY ADDISON.
<i>Minnie</i>	VIOLA ALLEN.
<i>Ruth Rolt</i>	ANNIE CLARKE.
<i>Lavender</i>	MIRIAM O'LEARY.

There were several changes in the London cast during the run at Terry's Theatre, T. C. Valentine coming to New York to stage the play at the Lyceum Theatre and Rose Norreys being replaced by Blanche Horlock.

TESS OF THE D'URBERVILLES, a drama in four acts by Lorimer Stoddard, from Thomas Hardy's novel of the same name, was produced by Mrs. Fiske at the Fifth Avenue Theatre in New York on March 2, 1897, the cast being as follows:

<i>Angel Clare</i>	EDWARD M. BELL.
<i>Alec Stoke-D'Urberville</i>	CHARLES COGHLAN.
<i>John Durbeyfield</i>	JOHN JACK.
<i>Abraham Durbeyfield</i>	ALICE PIERCE.
<i>Farmer Crick</i>	W. L. BRANSCOMBE.
<i>Jonathan</i>	WILFRID NORTH.
<i>Tim</i>	ALFRED HICKMAN.

<i>James</i>	W. E. BUTTERFIELD.
<i>Bailiff</i>	W. L. BRANSCOMBE.
<i>Joan Durbeyfield</i>	MARY E. BARKER.
<i>Tess</i>	MINNIE MADDERN FISKE.
<i>'Liza Lu</i>	EDITH WRIGHT.
<i>Marian</i>	ANNIE IRISH.
<i>Izz</i>	NELLIE LINGARD.
<i>Retty</i>	BIJOU FERNANDEZ.

Mrs. Fiske's impersonation of *Tess* was immediately hailed as one of the most remarkable pieces of acting known to the modern stage. She continued to act *Tess* in New York and through the country for three seasons, and the play still remains in her repertory. *Alec D'Urberville* has been played by Frederic de Belleville, *Angel Clare* by Forrest Robinson and John Craig, *John Durbeyfield* by W. J. Le Moyne, and *Marian* by Eleanor Lane, Olive Hoff, and Mary Shaw.

In 1900 another version of Mr. Hardy's novel, made by H. A. Kennedy, was given at the Comedy Theatre, London, and in various provincial theatres, with Mrs. Lewis Waller in the title rôle; but as the dramatic rights to "*Tess of the D'Urbervilles*" in England were owned by Mrs. Fiske, it was soon withdrawn.

TOO MUCH JOHNSON, a farce in three acts adapted by William Gillette from "*La Plantation Thomasin*," by Maurice Ordonneau, was produced at the Opera House in Holyoke, Massachusetts, on October 25, 1894. The original French play had its



MRS. FISKE.
As Tess.

first presentation at the Folies Dramatiques in Paris on June 1, 1891, an English version by William Yardley being performed under the title of "The Planter" at the Prince of Wales's Theatre in London on October 31, 1891. "Too Much Johnson" reached New York on November 26, 1894, and there began a reign of unbounded popularity which continued several seasons. The cast was as follows:

<i>Mr. Augustus Billings</i>	WILLIAM GILLETTE.
<i>Mrs. Augustus Billings</i>	MAUD HASLAM.
<i>Mrs. S. Upton Batterson</i>	KATE MEEK.
<i>Mr. Francis Faddish</i>	SAMUEL REED.
<i>Leonora Faddish</i>	MARIE GREENWALD.
<i>Henry Macintosh</i>	S. MILLER KENT.
<i>Joseph Johnson, Esq.</i>	RALPH DELMORE.
<i>M. Leon Dathis</i>	HARRY BELL.
<i>Frederick</i>	ROBERT HICKMAN.
<i>Steward</i>	BENJAMIN HENDRICKS.
<i>Mr. Sellery Looton</i>	THOMAS ERISON.
<i>Messenger</i>	CECIL LIONEL.

A London engagement of "Too Much Johnson" began at the Garrick Theatre on April 18, 1898, Mr. Gillette appearing as *Billings*, Ida Conquest as *Mrs. Billings*, Kate Meek as *Mrs. Batterson*, Samuel Reed as *Francis Faddish*, Hope Ross as *Leonora Faddish*, Arnold Daly as *Henry Macintosh*, Joseph Brennan as *Joseph Johnson*, and Joseph Francoeur as *M. Leon Dathis*. On his return to this country, Mr. Gillette reappeared in New York at the Empire Theatre on August 29, 1898, the cast being identical with that of the Lon-

don engagement. "Too Much Johnson" has been occasionally revived at stock theatres throughout the United States.

LA TOSCA, a melodrama in five acts by Victorien Sardou, was produced at the Théâtre de la Porte St. Martin in Paris on November 24, 1887. The cast was :

<i>Baron Scarpia</i>	PIERRE BERTON.
<i>Mario Cavaradossi</i>	M. DUMENY.
<i>Cesare Angelotti</i>	M. ROSNEY.
<i>Marquis Attavanti</i>	M. FRANCIS.
<i>Eusebe</i>	M. LACROIX.
<i>Vicomte de Trevilhac</i>	M. A. VIOLET.
<i>Trevulce</i>	M. DESCHAMPS.
<i>Barletta</i>	M. BONYER.
<i>Sciarrone</i>	M. PIRON.
<i>Paisiello</i>	M. MOLLET.
<i>Diego, Prince d'Arragon</i>	M. DELILE.
<i>Mgr. Scaferelli</i>	M. DESCHAPPELES.
<i>Gennarino</i>	M. SHENSTONE.
<i>Floria Tosea</i>	SARAH BERNHARDT.
<i>Reine Marie Caroline</i>	MME. BOUCHE.
<i>Princesse Orlonia</i>	Mlle. ANGE.
<i>Luciana</i>	" DURAND.

All Paris assembled to see Bernhardt in the new play by the French master of melodrama. Yet at the close of the performance the opinion of the audience was so diverse that strenuous objections were made to the proclamation of the name of the author. "Ladies and gentlemen," began Pierre Berton, who had just finished his trying impersonation of *Baron Scarpia*, "the piece—"

"Bernhardt, Bernhardt!" shouted the audience.



FANNY DAVENPORT,
AS Floria Tosca, in *La Tosca*.

The actor hesitated, and loud cries for Bernhardt were again mingled with demands for the name of the author. Berton tried to proceed. "Ladies and gentlemen, the piece which we have had the honor—"

Again he was interrupted, half the house being for, half against Sardou. The actor then bowed and left the stage in search of Bernhardt, but she refused to appear. "Go on and make the announcement," she said.

Once more Berton tried, and this time was successful. Then the actress came forward, and the applause which followed was in marked contrast to that which greeted Sardou's name. "Bravo, bravo!" and "Vive Sarah!" resounded throughout the house, and then the audience dispersed.

The following July London playgoers had an opportunity to see the French actress as *Floria Tosca*, and in February, 1891, she first played the part in this country. Meanwhile Fanny Davenport had secured the American rights to an English version of the play, and the season that it was produced in Paris she brought it out here. Her venture proved a great success, and the drama was continued in her repertory, while after her death Melbourne MacDowell and Blanche Walsh starred in it.

THE TREE OF KNOWLEDGE, a drama in five acts by R. C. Carton, was produced at the St. James's

Theatre in London on October 25, 1897, by George Alexander and his company, the cast being as follows :

<i>Nigil Stanyon</i>	GEORGE ALEXANDER.
<i>Sir Mostyn Hollingworth</i>	W. H. VERNON.
<i>Brian Hollingworth</i>	FRED TERRY.
<i>Loftus Roupell</i>	HENRY B. IRVING.
<i>Major Blencoe</i>	HENRY V. ESMOND.
<i>Sweadle</i>	GEORGE SHELTON.
<i>Royds</i>	H. IVES.
<i>Mrs. Stanyon</i>	CARLOTTA ADDISON.
<i>Monica Blayne</i>	FAY DAVIS.
<i>Deborah Sweadle</i>	WINIFRED DOLAN.
<i>Belle</i>	JULIA NEILSON.

A few strong dramatic scenes and the really witty, mordant dialogue of "The Tree of Knowledge" were the only things that made it acceptable. Mr. Carton's earlier manner, which reached its climax in the mildly diverting "Liberty Hall," still clung to him, and resulted in diffusing the strength of a play which could have no abiding-place for Dickensish characters and conventional comic love interludes. The weakness of his first act was radical, and the last act was almost beneath criticism, for it simply gathered up the separated strands of a thread of plot which might just as well have been left ungathered. All in all, Mr. Carton was not a startling success in his attempt to imitate the Continental and English writers of problem plays. He has a caustic wit of his own, even more telling in its way than his rivals', but he has so far evolved no problem worth the think-

ing about. His characters are all stencil-plate figures, the common property of the melodramatist.

The American rights to Mr. Carton's play were secured by Daniel Frohman, and it was performed for the first time in this country on January 24, 1898. The cast was:

<i>Nigil Stanyon</i>	EDWARD J. MORGAN.
<i>Sir Mostyn Hollingworth</i>	CHARLES WALCOT.
<i>Brian Hollingworth</i>	FRANK R. MILLS.
<i>Loftus Roupell</i>	WILLIAM COURTLEIGH.
<i>Major Blencoe</i>	FELIX MORRIS.
<i>Sweadle</i>	JOHN FINDLAY.
<i>Royds</i>	THOMAS WHIFFEN, JR.
<i>Monica</i>	MARY MANNERING.
<i>Mrs. Stanyon</i>	MRS. THOMAS WHIFFEN.
<i>Deborah Sweadle</i>	ALISON SKIPWORTH.
<i>Belle</i>	JULIE OPP.

Shortly after the opening performance of "The Tree of Knowledge" at the Lyceum Theatre, James K. Hackett replaced Mr. Morgan as *Nigil Stanyon*, and George Alison succeeded Mr. Mills.

TRELAWNY OF THE WELLS, a comedy in four acts by Arthur W. Pinero, was produced at the Royal Court Theatre in London on January 20, 1898. The cast was as follows:

<i>James Telfer</i>	ATHOL FORDE.
<i>Augustus Colpoys</i>	E. M. ROBSON.
<i>Ferdinand Gadd</i>	GERALD DU MAURIER.
<i>Tom Wrench</i>	PAUL ARTHUR.
<i>Mrs. Telfer (Miss Violet Sylvester)</i>	MRS. E. SAKER.
<i>Avonia Bunn</i>	PATTIE BROWNE.
<i>Rose Trelawny</i>	IRENE VANBRUGH.

<i>Imogen Parrott</i>	HILDA SPONG.
<i>O'Dwyer</i>	RICHARD PURDON.
<i>Members of the company of the</i>	{ MR. VERNON. " FOSTER. " MELTON. MISS BAIRD.
<i>Pantheon Theatre</i>	
<i>Hall-keeper at the Pantheon</i>	
<i>Vice-Chancellor Sir William Gower,</i>	
<i>Kt.</i>	W. H. QUINTON.
<i>Arthur Gower</i>	DION BOUCICAULT.
<i>Clara de Foenix</i>	JAMES ERSKINE.
<i>Miss Trafalgar Gower</i>	EVA WILLIAMS.
<i>Captain de Foenix</i>	ISABEL BATEMAN.
<i>Mrs. Mossop</i>	SAM SOTHERN.
<i>Mr. Ablett</i>	MISS LE THIÈRE.
<i>Charles</i>	FRED THORNE.
<i>Sarah</i>	AUBREY FITZGERALD.
	POLLY EMERY.

Inasmuch as a new play by Mr. Pinero had come to be considered a feature of the American season, its rights for this country were immediately secured by Daniel Frohman, and on November 22, 1898, it was performed for the first time here by his stock company at the Lyceum Theatre, New York. The unconventionality and originality of "Trelawny of the Wells" secured it an immediate success. Mr. Pinero had written better plays, but it is extremely doubtful if he had written any which combined fantasy, romance, and genuine human nature in such equal proportions. To this may be attributed its popularity. It ran at the Lyceum Theatre until the following spring, the cast being as follows:

<i>Tom Wrench</i>	EDWARD J. MORGAN.
<i>Ferdinand Gadd</i>	WILLIAM COURTLEIGH.
<i>James Telfer</i>	GEORGE C. BONIFACE.

<i>Augustus Colpoys</i>	CHARLES W. BUTLER.
<i>Rose Trelawny</i>	MARY MANNERING.
<i>Avonia Bunn</i>	ELIZABETH TYREE.
<i>Mrs. Telfer</i>	MRS. CHARLES WALCOT.
<i>Imogen Parrott</i>	HILDA SPONG.
<i>O'Dwyer</i>	GRANT STEWART.
<i>Mr. Denzil</i>	THOMAS WHIFFEN.
<i>Mr. Mortimer</i>	LOUIS ANDERSON.
<i>Mr. Hunston</i>	EDWARD CASTANO.
<i>Miss Brewster</i>	RACHEL FORD.
<i>Hall-keeper at the Pantheon</i> ..	E. H. WILKINSON.
<i>Vice-Chancellor Sir William</i> <i>Gower, Kt.</i>	CHARLES WALCOT.
<i>Arthur Gower</i>	HENRY WOODRUFF.
<i>Clara de Foenix</i>	HELMIA NELSON.
<i>Miss Trafalgar Gower</i>	ETHEL HORNICK.
<i>Captain de Foenix</i>	H. S. TABER.
<i>Mrs. Mossop</i>	MRS. THOMAS WHIFFEN.
<i>Mr. Ablett</i>	JOHN FINDLAY.
<i>Charles</i>	WILLIAM EVILLE.
<i>Sarah</i>	BLANCHE KELLEHER.

It was afterward played on tour by the Lyceum company, and the next season was briefly revived with changes in the cast involving John Mason's appearance as *Tom Wrench*, Grant Stewart's as *Ferdinand Gadd*, William Courtenay's as *Arthur Gower*, and Eva Vincent's as *Mrs. Mossop*. In "Trelawny of the Wells" Mr. Pinero represented faithfully a meagre section of the theatrical world of London in the sixties. Over it all he cast a gentle halo of extravagance, his story being, nevertheless, entertaining, coherent, and logical.

TRILBY, a play in four acts dramatized by Paul M. Potter from George Du Maurier's novel of the same name, was produced at the Park Theatre in

Boston, under the management of A. M. Palmer, on March 11, 1895. The cast was as follows :

<i>Taffy</i>	BURR MCINTOSH.
<i>The Laird</i>	JOHN GLENDINNING.
<i>Little Billee</i>	ALFRED HICKMAN.
<i>Svengali</i>	WILTON LACKAYE.
<i>Gecko</i>	ROBERT PATON GIBBS.
<i>Zouzou</i>	LEO DIETRICHSTEIN.
<i>Dodor</i>	HERBERT AYLING.
<i>Antony</i>	V. M. DE SILKE.
<i>Lorimer</i>	EDWIN BRANDT.
<i>Rev. Thomas Bagot</i>	EDWARD L. WALTON.
<i>Manager Kaw</i>	REUBEN FAX.
<i>Philippe</i>	MOREL BEAN.
<i>Trilby</i>	VIRGINIA HARNED.
<i>Mrs. Bagot</i>	BERTHA WELBY.
<i>Mme. Vinard</i>	MATHILDE COTTRELLY.
<i>Angele</i>	GRACE PIERREPONT.
<i>Honorine</i>	LUCILLE NELSON.
<i>Mimi</i>	MONTA ELMO.
<i>Musette</i>	JOSEPHINE BENNETT.

"Trilby" on the stage became the rage of the hour. It was brought out in New York at the Garden Theatre on the 15th of April, the only changes in the above cast being the appearance of Alexis L. Gisiko as *Dodor* and of Rosa Rand as *Mrs. Bagot*. On September 7, 1895, it was given its first performance in Great Britain at the Theatre Royal, Manchester, under the management of Beer-bohm Tree; and on the following October 30 it opened the season in London at the Haymarket Theatre, the cast in both cases being as follows :

<i>Svengali</i>	BEERBOHM TREE.
<i>Taffy</i>	EDMUND MAURICE.
<i>The Laird</i>	LIONEL BROUGH.

<i>Little Billee</i>	PATRICK EVANS.
<i>Gecko</i>	C. M. HALLARD.
<i>Zouzou</i>	HERBERT ROSS.
<i>Dodor</i>	GERALD DU MAURIER.
<i>Antony</i>	BERTÉ THOMAS.
<i>Lorimer</i>	GAYER MACKAY.
<i>Rev. Thomas Bagot</i>	CHARLES ALLAN.
<i>Manager Kaw</i>	HOLMAN CLARK.
<i>Trilby</i>	DOROTHEA BAIRD.
<i>Mrs. Bagot</i>	FRANCES IVOR.
<i>Mme. Vinard</i>	ANNIE HUGHES.
<i>Angele</i>	CICELY TURNER.
<i>Honorine</i>	AGNES RUSSELL.
<i>Mimi</i>	MABEL LOWE.
<i>Musette</i>	SADIE WIGLEY.

Later revivals of "Trilby" in this country brought into its cast Edith Crane and Mabel Amber in the title rôle, J. M. Colville and Reuben Fax as *Svengali*, Herbert Carr and Richard Ganthony as *Taffy*, Harry A. Smith and Charles Canfield as the *Laird*, Frederick Conger and George P. Webster as *Little Billee*, and Alice Butler and Sara Stevens as *Mrs. Bagot*. On December 14, 1896, at the Knickerbocker Theatre in New York, Mr. Tree appeared as *Svengali* for the first time in the United States, with Kate Rorke as *Trilby*, F. Mac-Vicars as *Taffy*, Lionel Brough as the *Laird*, Alfred Wigley as *Little Billee*, and Elsie Chester as *Mrs. Bagot*.

A German version of "Trilby" was given at the Thalia Theater in Berlin on January 25, 1897.

THE TWO ORPHANS, a melodrama in five acts by Adolphe-Philippe d'Ennery and Eugène Cormon,

was produced at the Théâtre de la Porte St. Martin in Paris on January 29, 1874, its title, "Les Deux Orphelines," being exactly translated when the play was adapted into English. In December of the same year an English adaptation by Hart Jackson was first seen in this country at the Union Square Theatre in New York, by Shook and Palmer's stock company, the cast being as follows :

<i>Chevalier Maurice De Vaudrey</i> ..	CHARLES R. THORNE.
<i>Count De Linieres</i>	CHARLES PARSELLE.
<i>Picard</i>	STUART ROBSON.
<i>Jacques Frochard</i>	McKEE RANKIN.
<i>Pierre Frochard</i>	FRANK F. MACKAY.
<i>Louise</i>	KATE CLAXTON.
<i>Henriette</i>	KITTY BLANCHARD.
<i>Countess Diane De Linieres</i>	FANNY MORANT.
<i>La Frochard</i>	MRS. MARIE WILKINS.

"The Two Orphans" proved a stirring melodrama in the best sense of that term. It was a melodrama of refinement, of deep pathos, of keen anguish, of bitter suffering, of brave contention between love and duty. The continuous action, the strong situations, the wonderfully effective tableaux made up a play which worked on the feelings of the oldest playgoer, for d'Ennery, cunning playwright as he was, had woven the possibilities of Parisian street life into a picturesque story whose incidents appealed directly to the spectator. Indeed, it made such a sensation in the theatrical world that managers in different parts of the country immediately announced versions of d'En-



KATE CLAXTON,
As Louise, in the Two Orphans.

nery's work, and there was some controversy over it in San Francisco, which led to a hurried production at the California Theatre there with the following players:

<i>Chevalier Maurice De Vaudrey</i>	BARTON HILL.
<i>Count De Linieres</i>	HENRY EDWARDS.
<i>Picard</i>	ROBERT PATEMAN.
<i>Jacques Frochard</i>	W. A. MESTAYER.
<i>Pierre Frochard</i>	T. W. KEENE.
<i>Marquis De Presles</i>	NELSON DECKER.
<i>Doctor of the Hospitals</i>	WALTER M. LEMAN.
<i>Henriette</i>	ALICE DUNNING LINGARD.
<i>Louise</i>	DICKIE LINGARD.
<i>Countess Diane De Linieres</i> .	MRS. SOPHIE EDWIN.
<i>Marianne</i>	CARRIE WYATT.
<i>La Frochard</i>	MRS. ELIZABETH SAUNDERS.
<i>Lady Superior</i>	" JUDAH.

After its first New York success it was given at the Boston Theatre in Boston on December 13, 1875, with a cast which has never been excelled, the principal parts being thus distributed:

<i>Chevalier Maurice De Vaudrey</i> ...	L. R. SHEWELL.
<i>Count De Linieres</i>	C. LESLIE ALLEN.
<i>Picard</i>	D. J. MAGUINNIS.
<i>Jacques Frochard</i>	P. A. ANDERSON.
<i>Pierre Frochard</i>	GUSTAVUS LEVICK.
<i>Marquis De Presles</i>	M. D. BEBUS.
<i>Lafleur</i>	T. M. HUNTER.
<i>Doctor of the Hospitals</i>	H. REES DAVIES.
<i>Louise</i>	KATE CLAXTON.
<i>Henriette</i>	MRS. THOMAS BARRY.
<i>Countess Diane De Linieres</i>	" CHARLES POOLE.
<i>Marianne</i>	BLANCHE HAYDEN.
<i>La Frochard</i>	MRS. MARIE WILKINS.
<i>Sister Genevieve</i>	" T. M. HUNTER.
<i>Julie</i>	LIZZIE HUNT.

It was while this play was being performed in Brooklyn, New York, that the terrible fire occurred by which more than two hundred lives were lost, H. S. Murdoch, who played *Pierre*, and Claude Burroughs, who played *Picard*, being among the victims. Miss Claxton did not lose her presence of mind, and gave to the world through the papers interesting accounts of the great tragedy, so that her name became known throughout the country in connection with the calamity. Later she toured with the play, starring in the part of *Louise* the blind girl, and so great was her success in the character, and so fully identified with it did she become in the public mind, that when she tried to appear in other rôles her audiences fell away, and she was obliged to present "The Two Orphans" season after season. Of late the play has fallen into the hands of the stock companies and the amateurs, but it still remains one of the best dramas that France has sent us during the last thirty years.

THE TYRANNY OF TEARS, a comedy in four acts by Haddon Chambers, was produced at the Criterion Theatre in London on April 6, 1899, the cast being as follows :

<i>Mr. Parbury</i>	CHARLES WYNDHAM.
<i>Mr. George Gunning</i>	FREDERICK KERR.
<i>Colonel Armitage</i>	ALFRED BISHOP.
<i>Evans</i>	STANLEY PRINGLE.
<i>Miss Hyacinth Woodward</i>	MAUDE MILLETT.
<i>Mrs. Parbury</i>	MARY MOORE.

The verdict upon Mr. Chambers's play is thus summed up in a criticism which appeared in the "Pall Mall Gazette": "Despite its defects—and what human effort is free from them?—the comedy gives a singular impression of reality, dealing, as it does, with so ordinary and typical a subject, through the medium of character and talk which, though never brilliant—and where talk is brilliant, characterization is for the most part false—is yet trenchant, amusing, and, with but few exceptions, rarely trivial."

The American rights were secured by Charles Frohman for John Drew, and on September 11, 1899, the play was performed at the Empire Theatre, New York, for the first time in this country. The cast was:

<i>Mr. Parbury</i>	JOHN DREW.
<i>Mr. George Gunning</i>	ARTHUR BYRON.
<i>Colonel Armitage</i>	HARRY HARWOOD.
<i>Evans</i>	FRANK LAMB.
<i>Miss Hyacinth Woodward</i>	IDA CONQUEST.
<i>Mrs. Parbury</i>	ISABEL IRVING.

UNDER THE GASLIGHT, a melodrama by Augustin Daly, was produced at the New York Theatre on August 12, 1867. The New York Theatre was at that time under the management of William Worrell, but Augustin Daly controlled the stage and personally supervised the production of the melodrama which was afterward to be one of the theatrical sensations of the day. The main idea of

"Under the Gaslight" occurred to Mr. Daly while watching the scene in "Rosedale" in which *Elliot Grey* escapes from the clutches of *Miles McKenna*, but there is no resemblance between the two except in the skilful use of familiar theatrical expedients. Mr. Daly merely employed exactly the same dramatic elements, with entirely different pictorial adjuncts and a much stronger theatrical effect. "The railroad incident was an afterthought," says Edward A. Dithmar, in his "Memories of Daly's Theatres." "As he used to walk toward his home in Horatio Street in the evenings, thinking about his play, the rattle of the trains of the Hudson River Road and the whistling of the engines somehow became involved in his scheme. The idea of the exhibition of a moving railroad train on the stage was not new, but the rescue of a human being, as it was depicted in 'Under the Gaslight,' from a railroad track, just in the nick of time, was a novel and a patentable device."

"Under the Gaslight" created an immediate sensation. John K. Mortimer, whose success as *Badger* in "The Streets of New York" at the Olympic Theatre was still fresh in the public mind, played *Snorkey*, the bluff, manly soldier messenger; J. B. Studley perfectly represented the low villain *Byke*; Charles T. Parsloe, Jr., was successful in the contemporary character sketch of *Bermudas*, the news-boy, and Henry Rynar was the signalman. The

leading female parts were acted by Rose Eytinge, Mrs. Skerrett, and Mrs. Wright.

The play ran fifty nights, and was an important stepping-stone at the beginning of Augustin Daly's career as manager and playwright. It was revived on December 4, with the Worrell sisters in the three principal female parts, and with George Clarke as the successor of "Dolly" Davenport as *Ray Trafford*, the sentimental young man of the drama. It was revived again on November 4, 1868, with Mr. and Mrs. Frederick B. Conway as *Byke* and *Laura*, and has since been played in almost every city and town throughout the United States.

UNDER THE RED ROBE, a romantic play in four acts adapted by Edward Rose from the novel of the same name by Stanley Weyman, was produced at the Haymarket Theatre in London on October 17, 1896. The cast was as follows:

<i>Gil de Berault</i>	HERBERT WARING.
<i>Richelieu</i>	SYDNEY VALENTINE.
<i>Henri de Cocheforêt</i>	HAMILTON REVELLE.
<i>Marquis de Pomбал</i>	J. L. MACKAY.
<i>De Fargis</i>	ALBERT MAYER.
<i>Captain Larolle</i>	CYRIL MAUDE.
<i>Lieutenant Manet</i>	BERNARD GOULD.
<i>Sir Thomas Brunt</i>	DAWSON MILWARD.
<i>Clon</i>	E. HOLMAN CLARK.
<i>Louis</i>	CLARENCE BLAKISTON.
<i>Sergeant</i>	RUPERT LISTER.
<i>Malpas</i>	CECIL HOPE.
<i>Renée de Cocheforêt</i>	WINIFRED EMERY.
<i>Madame de Cocheforêt</i>	EVA MOORE.

<i>Madame Zaton</i>	FANNY COLEMAN.
<i>Suzette</i>	MISS HALKETT.
<i>Waitress</i>	ANNIE SAKER.

The play was given at the Haymarket Theatre in the presence of the Princess of Wales and her daughters and a vast company, and immediately scored a great success. Mr. Rose had adapted Mr. Weyman's novel with a good deal of skill, and had dexterously retained the scenes which gave an opportunity for a display of the work of the stage carpenter and artist. Charles Frohman secured the new play at once, and brought it out at the Empire Theatre in New York on December 28 of the same year. William Faversham played *Gil de Berault*, John E. Dodson *Richelieu*, Jameson Lee Finney *Captain Larolle*, Robert Edeson *Lieutenant Manet*, W. H. Crompton *Clon*, Viola Allen *Renée de Cocheforêt*, and Ida Conquest *Madame de Cocheforêt*. The *Richelieu* of Mr. Dodson took rank as one of the great impersonations of the Cardinal in recent years, and the drama itself pleased a playgoing public which liked its dramatic fare highly spiced with romance, lively action, and impossible adventure.

The next season the Empire Theatre company repeated the success of the New York run, and the play was given throughout the country. Since then it has fallen into the hands of the stock-theatre managers and still proves as popular as in the days of its original production. Although it is not

as strong a play as "The Prisoner of Zenda," it has the same elements that make for popularity as that drama, and is likely to hold the stage when many better pieces are forgotten.

UNDER TWO FLAGS, a drama in five acts adapted by Paul M. Potter from Ouida's novel of the same name, was produced in New York at the Garden Theatre on February 5, 1901, the cast being as follows:

<i>Bertie Cecil</i>	FRANCIS CARLYLE.
<i>Earl of Rockingham</i>	MACLYN ARBUCKLE.
<i>Rake</i>	EDWARD S. ABELES.
<i>Countess of Warminster</i>	ROSE SNYDER.
<i>Lady Venetia Lyonesse</i>	MARGARET ROBINSON.
<i>Marquis of Chateauroy</i>	CAMPBELL GOLLAN.
<i>Lord Constantia</i>	ARTHUR BRUCE.
<i>Pierre Baroni</i>	ALBERT BRUNING.
<i>Renée Baroni</i>	GRACE ELLISTON.
<i>Maitre Savignol</i>	FRANK BROWNING.
<i>General Lamoricière</i>	MATT SNYDER.
<i>Paul Lamoricière</i>	MADGE WEST.
<i>Captain De Chanrellon</i>	BERESFORD WEBB.
<i>En-Ta-Maboull</i>	FRANK LEYDEN.
<i>Beau Bruno</i>	TEFFT JOHNSON.
<i>Tictac</i>	GEORGE GASTON.
<i>Abd-El-Kareen, the Marabout</i>	ALBERT BRUNING.
<i>Bou Allam</i>	WILLIAM SISSONS.
<i>Amineh</i>	MRS. F. M. BATES.
<i>Yussof</i>	MALCOLM GUNN.
<i>Yussuf</i>	MARY BAYLY.
<i>Cigarette</i>	BLANCHE BATES.

It ran at the Garden Theatre until the following June, and was then taken on a western tour extending as far as San Francisco. Its second season

was interrupted for several months by Miss Bates's serious illness, Isabel Irving playing *Cigarette* for a few performances, and the tour was not resumed until January 20, 1902, at the Hollis Street Theatre in Boston. Two weeks later a second New York run was begun at the Academy of Music. There have been numerous changes in the cast since the opening performance. Stanley Dark and Eugene Ormonde successively replaced Mr. Carlyle as *Bertie Cecil*, Claude Gillingwater and Burr McIntosh succeeded Mr. Arbuckle as the *Earl of Rockingham*, and Rankin Duvall followed Mr. Abeles as *Rake*.

The popularity of this version of "Under Two Flags" gave rise to numerous other adaptations, which were produced with more or less success by various stock companies throughout the country.

'WAY DOWN EAST, a drama in four acts by Lottie Blair Parker and Joseph R. Grismer, was produced at Newport, Rhode Island, on September 3, 1897, the cast of characters being as follows:

<i>Anna Moore</i>	PHOEBE DAVIES.
<i>Squire Amasa Bartlett</i>	JAMES O. BARROWS.
<i>Louisa Bartlett</i>	SARA STEVENS.
<i>David Bartlett</i>	FORREST ROBINSON.
<i>Kate Brewster</i>	ETHEL CARPENTER.
<i>Professor Sterling</i>	J. ALDEN BASS.
<i>Hi Holler</i>	FELIX HANEY.
<i>Lennox Sanderson</i>	JOSEPH R. GRISMER.
<i>Martha Perkins</i>	SADIE STRINGHAM.
<i>Rube Whipple</i>	FRANK MURTHA.



BLANCHE BATES.
As Cigarette, in Under Two Flags.

<i>Seth Holcomb</i>	J. H. BUNNEY.
<i>Dr. Wiggins</i>	J. H. DAVIES.
<i>Zeke</i>	EDWIN W. HOFF.
<i>Sam</i>	JOHN F. BOYLE.
<i>Cynthia</i>	CARO GORDON.
<i>Amelia</i>	JEANNE MILLARD.
<i>Dorcas</i>	BERTHA TUCMAN.
<i>Priscilla</i>	GRACE ALDEN.
<i>Hank</i>	BENJAMIN ACKERMAN.
<i>Eben</i>	R. A. HILLIARD.

The popularity of "Way Down East" was immediate. After a tour of several months through New England and Western towns, it began a New York engagement at the Manhattan Theatre on February 7, 1898, continuing there well into the summer months. Mr. Barrows was succeeded in the character of *Squire Bartlett* by Odell Williams, who continued in the rôle for several seasons. *Lennox Sanderson* was played later by Frank Lander, *Martha Perkins* by Ella Hugh Wood, *Professor Sterling* by George Backus, and *Kate Brewster* by Minnie Dupree and Ethel Carpenter.

THE WEAKER SEX, a play in three acts by Arthur W. Pinero, was produced at the Court Theatre in London on March 16, 1889, with this cast:

<i>Lord Gillingham</i>	A. M. DENISON.
<i>Honorable George Liptrott</i>	E. ALLAN AYNESWORTH.
<i>Mr. Bargus, M.P.</i>	EDWARD RIGHTON.
<i>Captain Jessett</i>	A. B. FRANCIS.
<i>Dudley Silchester</i>	W. H. VERNON.
<i>Ira Lee</i>	W. H. KENDAL.
<i>Hawley Hill</i>	M. NEWALL.
<i>Wade Green</i>	ERIC LEWIS.

<i>Spencer</i>	H. DEANE.
<i>Lady Gillingham</i>	VIOLET VANBRUGH.
<i>Lady Liptrott</i>	PATTY CHAPMAN.
<i>Lady Struddock</i>	MISS E. MATTHEWS.
<i>Lady Vivash</i>	MRS. KENDAL.
<i>Sylvia</i>	ANNIE HUGHES.
<i>Mrs. Hawley Hill</i>	TREVOR BISHOP.
<i>Mrs. Boyle-Chewton</i>	FANNY COLEMAN.
<i>Rhoda</i>	OLGA BRANDON.
<i>Miss Cardelloe</i>	BLANCHE ELLICE.
<i>Petch</i>	MISS C. LUCIE.

"The Weaker Sex" was originally brought out at the Theatre Royal in Manchester, England, on September 28, 1888, on which occasion the dramatist succumbed to the general desire for a happy ending to a play, and so married off both his heroines, and let the curtain fall on a conclusion that would please the majority of playgoers. But afterward he came to a realizing sense of what was due his art, and so changed the ending of "The Weaker Sex" that when it was produced in London the last act left the three principal characters unhappy—a natural outcome that was the only logical end of the story. The play treated of a most painful theme, but it was used with such power and yet with such exquisite delicacy that the piece was really impressive and pathetic. And, as one critic acknowledged, the best of it all was that in the torturing but wholly natural conclusion not the smallest, driest sop was thrown to the Philistines.

In the Manchester performance Mr. Kendal played *Dudley Silchester*, but in London he acted *Ira Lee* with a manliness and strength that added

greatly to the interest of the play, and in his final scene reached a height he had rarely attained before. Mrs. Kendal's acting was also memorable, and in the fall of the same year that saw its London production these two players brought the new play to this country, where it was well received by the critics, although the general public wanted a happy ending. However, even the public had to admit the good points of the play and the acting, and so the Kendals retained the piece in their repertory for several succeeding seasons here.

WHEELS WITHIN WHEELS, a play in three acts by R. C. Carton, was produced at the Royal Court Theatre in London on May 23, 1899, the cast being as follows:

<i>Lord Eric Chantrell</i>	DION BOUCICAULT.
<i>Sir Philip Curtoys</i>	ERIC LEWIS.
<i>Egerton Vartrey</i>	T. B. THALBERG.
<i>The Hon. Mrs. Onslow Bulmer</i>	MISS COMPTON.
<i>Miss Curtoys</i>	PATTIE BELL.
<i>Lady Curtoys</i>	LENA ASHWELL.
<i>James Blagden</i>	ARTHUR BOURCHIER.

Mr. Carton's play ran at the Court Theatre throughout the summer and fall, and in the spring of 1901 it was revived at the same house. The American rights were secured by Daniel Frohman, and on December 11, 1899, it was produced at the Madison Square Theatre in New York with the following cast:

<i>Lord Eric Chantrell</i>	JOHN B. MASON.
<i>Sir Philip Curtoys</i>	GRANT STEWART.
<i>Egerton Vartrey</i>	PHILIP CUNNINGHAM.
<i>The Hon. Mrs. Onslow Bulmer</i> ..	HILDA SPONG.
<i>Miss Curtoys</i>	EVA VINCENT.
<i>Lady Curtoys</i>	GRACE ELLISTON.
<i>James Blagden</i>	ROBERT HILLIARD.

After running for several months at the Madison Square, "Wheels Within Wheels" was taken on the road, and in the leading American theatres it proved as popular as it had become in London and New York.

WHEN KNIGHTHOOD WAS IN FLOWER, a drama in four acts by Paul Kester based upon Charles Major's well-known romance of the same name, was produced at the Olympic Theatre in St. Louis on November 16, 1900, the cast being as follows:

<i>Henry VIII, King of England</i>	CHARLES HARBURY.
<i>Francis D'Angouleme</i>	WILFRID NORTH.
<i>Thomas Wolsey</i>	C. F. GIBNEY.
<i>Duke of Buckingham</i>	DAVID TORRENCE.
<i>Duke de Longueville</i>	EDWIN WILLETT.
<i>Charles Brandon</i>	BRUCE McRAE.
<i>Sir Edwin Caskoden</i>	DONALD MACLAREN.
<i>Master Cavendish</i>	FREDERIC BURT.
<i>Sir Adam Judson</i>	WILFRID NORTH.
<i>Will Sommers</i>	FRANK REICHER.
<i>Captain Bradhurst</i>	E. W. MORRISON.
<i>Host</i>	FREDERIC LESLIE.
<i>A priest</i>	T. L. CARTWRIGHT.
<i>An officer of the King's Guard</i>	JAMES STUART.
<i>Servant at the Inn</i>	WILLIAM CHARLES.
<i>Officer of ship Royal Hind</i>	W. H. TAYLOR.
<i>First Adventurer</i>	FRANCIS HAYWARD.
<i>Second Adventurer</i>	J. J. ELWYN.



JULIA MARLOWE.

As Mary Tudor, in *When Knighthood was in Flower*.

<i>Queen Katherine of England</i>	ANNIE CLARKE.
<i>Mary Tudor</i>	JULIA MARLOWE.
<i>Lady Jane Bolingbroke</i>	NORAH LAMISON.
<i>Mistress Anne Boleyn</i>	CLAIRE KULP.
<i>Mistress Jane Seymour</i>	ELLEN ROWLAND.
<i>Page</i>	KATHERINE WILSON.

On January 14, 1901, Mr. Kester's play began its New York run at the Criterion Theatre, remaining there throughout the remainder of the season. During 1901-1902 it was played in the leading American cities, changes in the cast involving the appearance of George S. Christie as *Sir Edwin Caskoden*, Sydney Toler as the *Duke of Buckingham*, Charlotte Crane as *Lady Jane Bolingbroke*, Frances Ring as *Mistress Anne Boleyn*, and Maud Lantry as *Mistress Jane Seymour*.

WHEN WE WERE TWENTY-ONE, a play in four acts by Henry V. Esmond, was produced at the Knickerbocker Theatre in New York on February 5, 1900, with this cast:

<i>Richard Carcwe</i>	N. C. GOODWIN.
<i>Sir Horace Plumley, Bart.</i>	NEIL O'BRIEN.
<i>Colonel Miles Graham</i>	FRANK GILMORE.
<i>Terrance McGrath</i>	CLARENCE HANDYSIDE.
<i>Richard Terrence Miles Audaine</i>	HENRY WOODRUFF.
<i>Lord Dungelt</i>	JAMESON LEE FINNEY.
<i>David Hirsch</i>	THOMAS OBERLE.
<i>The Honorable Gerfald Carruthers</i>	S. M. HALL.
<i>Herbert Corrie</i>	CHARLES THORP.
<i>Hughie Belmont</i>	HERBERT AYLING.
<i>Wallis Brundall</i>	W. J. THOROLD.
<i>Bobbie Bellew</i>	FRANK MAYNE.
<i>Morny Allsorts</i>	L. E. WOODTHORPE.

<i>Jacob</i>	RAPLEY HOLMES.
<i>Kara Glynesk</i>	YSOBEL HASKINS.
<i>Mrs. Grant Gordon</i>	GERTRUDE GHEEN.
<i>Budgie Culpepper</i>	FLORENCE ROBINSON.
<i>Eileen O'Brien</i>	KATHRYN MORSE.
<i>Clarice Newton</i>	NINA GREGORY.
<i>Winnie Thornton</i>	GERTRUDE TIDBALL.
<i>Fleurette</i>	FLORENCE WICKLIFFE.
<i>Mabel</i>	FLORENCE HAYES.
<i>Cora</i>	AGNES MARK.
<i>Flirt</i>	FLORENCE HAVERLEIGH.
<i>Barmaid</i>	HELEN BARNEY.
<i>Mrs. Ericson</i>	ESTELLE MORTIMER.
<i>Phyllis Ericson</i>	MAXINE ELLIOTT.

Mr. Esmond's play proved in many respects the best fitted to Mr. Goodwin and Miss Elliott of the numerous ones that had been provided for them. With the exception of a cheap and unnecessary third act, which the dramatist might have cut out bodily without in the least injuring the fabric of the piece, the play was pure and invigorating, and well deserved the success that attended it for two seasons while in Mr. Goodwin's repertory. The viciousness of the third act militated against the drama in some quarters, and critics who would otherwise have praised it thought it necessary to condemn the whole piece for this one scene. Young girls were publicly warned against attending such an exhibition of moral depravity, and a play that would otherwise have stood as the exponent of all that was good and pure in the modern drama raised a storm of criticism because its author chose to introduce this foreign element into it. That it succeeded in spite of this mistake was good proof of Mr. Esmond's talents as a playwright.

After Mr. Goodwin had finished with the play, it was given by less prominent players, William Morris being one who starred as *Richard Carewe*. Taken to Europe, it proved fairly successful in London, and in Copenhagen, a city not noted as partial to the English drama, it was received with enthusiasm.

THE WIFE, a drama of modern life in four acts by David Belasco and Henry C. De Mille, was produced at the Lyceum Theatre, New York, in November, 1887, and ran there through the remainder of the season. The cast was as follows:

<i>John Rutherford</i>	HERBERT KELCEY.
<i>Matthew Culver</i>	NELSON WHEATCROFT.
<i>Robert Grey</i>	HENRY MILLER.
<i>Silas Truman</i>	CHARLES WALCOT.
<i>Major Homer Q. Putnam</i>	W. J. LE MOYNE.
<i>Jack Dexter</i>	CHARLES S. DICKSON.
<i>Mr. Randolph</i>	WALTER BELLOWES.
<i>Helen Truman</i>	GEORGIA CAYVAN.
<i>Lucile Ferrant</i>	GRACE HENDERSON.
<i>Mrs. S. Bellamy Ives</i>	MRS. CHARLES WALCOT.
<i>Kitty Ives</i>	LOUISE DILLON.
<i>Mrs. Amory</i>	MRS. THOMAS WHIFFEN.
<i>Agnes</i>	VIDA CROLY.

"The Wife" was the feature of the Lyceum Company's repertory in New York and on the road for two seasons. It was received everywhere with delight, and has been revived frequently. It was last seen at the Lyceum Theatre in the season of 1895-1896, but it has been played since then by local stock companies in many American cities. Nelson Wheatcroft has played *John Rutherford*,

and in later performances by the Lyceum Company Stephen Grattan appeared as *Matthew Culver*, Walter Hale as *Robert Grey*, Fritz Williams as *Jack Dexter*, Isabel Irving as *Helen Truman*, Elizabeth Tyree as *Lucile Ferrant*, and Katherine Florence as *Kitty Ives*.

"The Wife" was produced at the Theatre Royal, Manchester, England, on October 1, 1892, under the name of "The Senator's Wife." Mr. Kendal appeared as *John Rutherford*, Mrs. Kendal as *Helen Truman*, and J. E. Dodson as *Major Homer Q. Putnam*.

YORICK'S LOVE, a tragedy adapted from the Spanish by William Dean Howells, was produced in Cleveland on October 26, 1878. Its first title was "The New Play," and it was prepared by Mr. Howells especially for Lawrence Barrett, who played the leading rôle. It became a conspicuous feature among his productions, and as *Yorick* he took a great stride forward in his profession. Critics who had always regarded him as one who worked entirely in the line of theatric tradition and who considered that he was to be measured entirely by traditional standards admitted that at last he had stepped from the ranks of delineators and stood forth as a creator. Before he had always been scholarly, now he was natural, standing on his own merits, free from any bias toward any other player or ideal.

On April 14, 1884, Mr. Barrett began a London engagement at the Lyceum Theatre with "Yorick's Love." Strange to say, in England he won only a personal triumph, the play being rather harshly treated by the critics, although the impersonation of *Yorick* was praised in many of its details. The "Times" said of Mr. Barrett that "he will always please, even if he can never deeply stir an audience"; the "Post" said that "he appeals more to the intellect than the emotional nature"; and the somewhat adverse opinion of the "News" that "his calculated efforts and studied effects are too obvious" is balanced by the dictum of the "Telegraph" that he was "an actor full of magnetism and glib of tongue in the Shakespearian drama." When the curtain fell on the last act, Barrett was recalled several times, and expressed his gratitude briefly and modestly.

In 1895-1896 "Yorick's Love" was revived by Lewis Morrison, being presented by him for the first time on September 20, 1895, at the Bowdoin Square Theatre, Boston.

ZAHA, a drama in five acts adapted by David Belasco from Pierre Berton and Charles Simon's play of the same name, was produced at the Lafayette Square Theatre, Washington, on December 26, 1898. The original version was given in Paris with Réjane in the title rôle. On January 9, 1899, "Zaza" was played in New York for the first time

at the Garrick Theatre, and was continued there throughout the remainder of the season. The principal characters were assigned as follows:

<i>Bernard Dufrene</i>	CHARLES A. STEVENSON.
<i>Duc de Brissac</i>	ALBERT BRUNING.
<i>Cascart</i>	MARK SMITH.
<i>Jacques Rigault</i>	HUGO TOLAND.
<i>Chamblay, Jr.</i>	GILMORE SCOTT.
<i>Joly</i>	H. S. MILLWARD.
<i>Rosa Bonne</i>	MARIE BATES.
<i>Madame Dufrene</i>	MABEL HOWARD.
<i>Divonne</i>	LIZZIE DU ROY.
<i>Lisette</i>	EMMA CHASE.
<i>Toto</i>	HELEN THILL.
<i>Florianne</i>	ANNE SUTHERLAND.
<i>Nathalie</i>	HELEN TRACY.
<i>Zaza</i>	MRS. LESLIE CARTER.

Mrs. Carter's success as *Zaza* was unquestioned, and for a second season the play was given in the leading theatres of the United States. In April, 1900, with Mr. Belasco and her entire company, she sailed for England, and on the 16th of that month began a London engagement at the Garrick which was destined to continue over three months. In October, 1900, the third season of "*Zaza*" began at the Criterion Theatre in New York, the tour lasting until the following May and extending as far west as the Pacific coast. During these three seasons there were very few changes in the cast of characters.



MRS. LESLIE CARTER,
As Zaza.

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